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ESSENTIAL REPERTOIRE

Level 4, Mixed, Teacher Ed.

FOR THE CONCERT CHOIR – ARTIST LEVEL

BY
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ALLON, GAY BERGERES (COME, GAY SHEPHERDS)

Composer: Guillaume Costeley (1531-1606), edited by Alice Parker and Robert Shaw
Text: French
Voicing: SATB

Key: D (Major and Minor alternating)
Meter: ¢
Form: ABACADAEA Refrain (Homophonic)–Verse (Polyphonic)–Refrain

Style: Renaissance
Accompaniment: a cappella
Programming: Seasonal concert, contest

Ranges:

Student Book Page 1

ALLON, GAY BERGERES

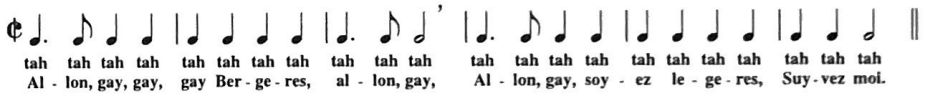
Composer: Guillaume Costeley (1531-1606), edited by Alice Parker and Robert Shaw
Text: Traditional French
Voicing: SATB

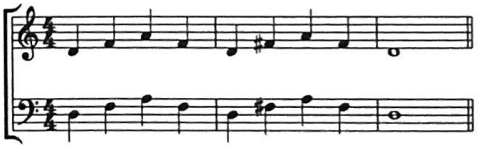
Cultural Context:
The *chanson* "Allon, Gay Bergeres" was written in the *Renaissance* Period of music history. One of the most important French contributions to Renaissance music lies in the field of the *polyphonic* chanson. Chansons are usually written for four voices with the upper voice being most prominent. A lively rhythm also characterizes most chansons.

By the end of the sixteenth century, the art of the French chanson had been taken over by other countries. Costeley was one of the last native Frenchmen to compose in this form. "Allon, Gay Bergeres" is one of 100 chansons written by Costeley.

Musical Terms:
chanson Renaissance polyphonic

Preparation:
- The following rhythm pattern recurs in the refrain. Notice the "uneven" phrase lengths (three measures rather than four).
  - Practice on a neutral syllable feeling the rhythm in two beats per measure.
  - Practice chanting the rhythm with the actual text, again feeling the rhythm in two.



- This piece shifts frequently between D minor and D major. Sing the exercise below to prepare for the shift between D minor and D major.

Evaluation:
- After learning the song, focus on hearing the shifts from the minor to the major key throughout the piece. Identify which voice part creates the key change at the beginning and end of each phrase.
- Listen to a recording of your choir singing this song. Analyze the tuning of the major/minor key shifts.

1

(Answers to Student Page)
Evaluation:
Most often the Tenor part has an F# (the Picardy 3rd) at the end of phrases shifting the tonality from D minor to D major. In the following phrase the soprano part puts the F pitch back to its natural state (F-natural) creating a D minor tonality.

Objectives:

- The student will develop intonation awareness through hearing and matching pitches and recognizing and manipulating pitch movement. (*National Standard* 1C)
- The student will develop ear training skills through the study and use of intervals and key relationships. (*NS* 5B)
- The student will develop proper French diction through correct use of vowel shapes, syllabic stress, consonants, and diphthongs. (*NS* 1C)
- The student will develop performance techniques unique to the style characteristics of the historical period. (*NS* 1A,1D)

Historical/Stylistic Guidelines:

Refer to the Cultural Context section on the student page.

The French polyphonic chansons were freely composed and usually employed one of two metric styles. The first, called chanson rimee, employed regular meters. The second, a later 16th century development, was called chanson mesuree and employed an irregular metric effect by giving twice the note value to strongly accented syllables than were given to the unaccented syllables. "*Allon, Gay Bergeres*" employs the second metric style and therefore, the accentuation is based on the text rather than with the barlines.

Pronunciation Guide:

The French language uses very few accents when spoken or sung. Stress each syllable evenly, allowing the natural rhythm and pitch of the music to provide the accents. For the "u" umlaut, sing the "ee" vowel through the "oo" lip shape. These umlauts are indicated with an astericak (*). A nasal vowel is indicated with the (~) sign and should be sung with a nasal placement. Roll or slighty flip all r's.
This is a general guide for French pronunciation, many nuances of the language cannot be written phonetically. For a more accurate pronunciation, consult a French language expert.

French: French: *Allon, gay Bergeres, allon, gay soyez legeres, *Suyvez moy.*
Pronunciation: ah-lõh geh beh-zjeh-ruh ah-lõh geh swah-yay lay-zjay-ruh *s(oo)ee-vay mwa.

Allon, allon voir le Roy, Qui du ciel en terre est nay.
ah-lõh ah-lõh vwar luh rwa kee doo see-yehl ãw teh-reh neh

*Un beau présent *luy ferray.*
ũh boh pray-zwã *l(oo)ee feh-reh

De ce flatolet que j'ay tant gay.
duh suh fla-toh-lay kuh zjay tãw geh

*Un gasteau *luy donneray;*
ũh gas-toh *l(oo)ee daw-neh-reh

*Et moy, Plain Hanap *luy offriray.*
ay mwa plẽh ah-nahp *l(oo)ee oh-free-reh

Ho, ho, paix, paixla! je le voy;
oh oh peh peh-la zjuh luh vwa

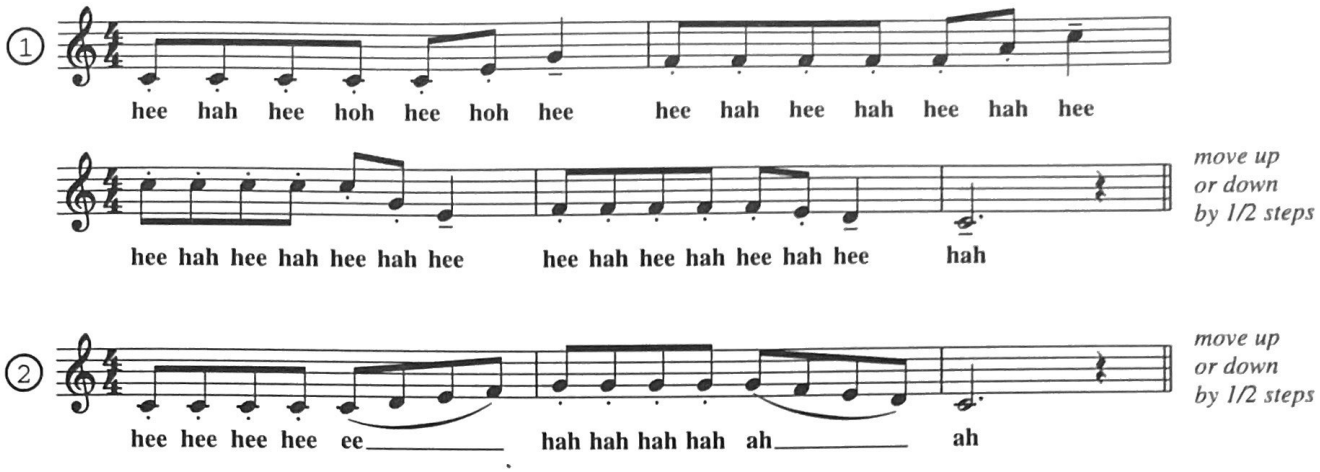
Il tette bien sans le doigt,
eel teh-tuh byẽh saw luh dwa

le petit Roy.
luh puh-tee rwa

Allon, gay Bergeres, Allon, gay soyez légères, Le Roy boit.
ah-lõh geh beh-zjeh-ruh a-lõh geh sway-ay lay-zjeh-ruh luh rwa bwa

Translation:

Refrain: Come, gay shepherds. Be joyful, follow me.
Verse 1: Come to see the king Who, from heaven, on earth is born.
Verse 2: I shall make him a nice present. Oh what? Of this flute of mine, so gay.
Verse 3: A cake shall I give him, And I a full bumper shall offer.
Verse 4: Ho, ho, quiet now, I see him,He suckles well without his thumb, the little King.

Vocal Technique/Warm-Ups/Exercises:
The following warm-ups increase breath control, flexibility of range, muscle control, and tone focus. They also set the lightness of texture necessary for the performance of this chanson. Make sure the singers keep the staccato notes crisp and the legato notes smooth and connected.

Rehearsal Guidelines and Notes
Suggested Sequence:
1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Discuss the interpretation and meaning of the text.
3. Have the students repeat after you as you speak the French pronunciation of the text. Make them aware of the French nasal N sound and check for correct pronunciation by students.
4. Speak the text in rhythm. Begin slowly and progress to the proper tempo—especially in the imitative verse sections.
5. Rehearse the homophonic sections ("Allon, gay,..." etc.) which are the refrains. Check for balance and blend of voice parts.
6. In the polyphonic sections, be sure the releases at the ends of phrases are precise in each voice part.
7. When the key tonality shifts from minor to major, tune the cadence by having the voice part that has the 3rd of the chord soften their dynamic level somewhat and sing on the high side of the pitch.

Performance Tips:
- Feel the pulse of the song in two beats per measure.
- The tempo should feel unhurried, easy.
- The style of the piece should remain lilting, joyful and light throughout the piece.
- The vocal tone of the singers must be light, free sounding, with as little vibrato as possible. This may be accomplished by keeping the tone forward (the nasal N assists this), throat open and relaxed, and air flow consistent.
- Keep the dynamic volume of the ensemble at a level no louder than *mezzo forte* for the most beautiful blend as it tends to allow greater stress upon unified pronunciation.

Evaluation:
- Ask the students to interpret and explain the meaning of the text. (*NS* 1C)
- Check for student understanding of when their voice part creates the key shift from minor to major tonality or vice versa by asking them to raise their hand or display some other type of acknowledgment. (*NS* 1C)

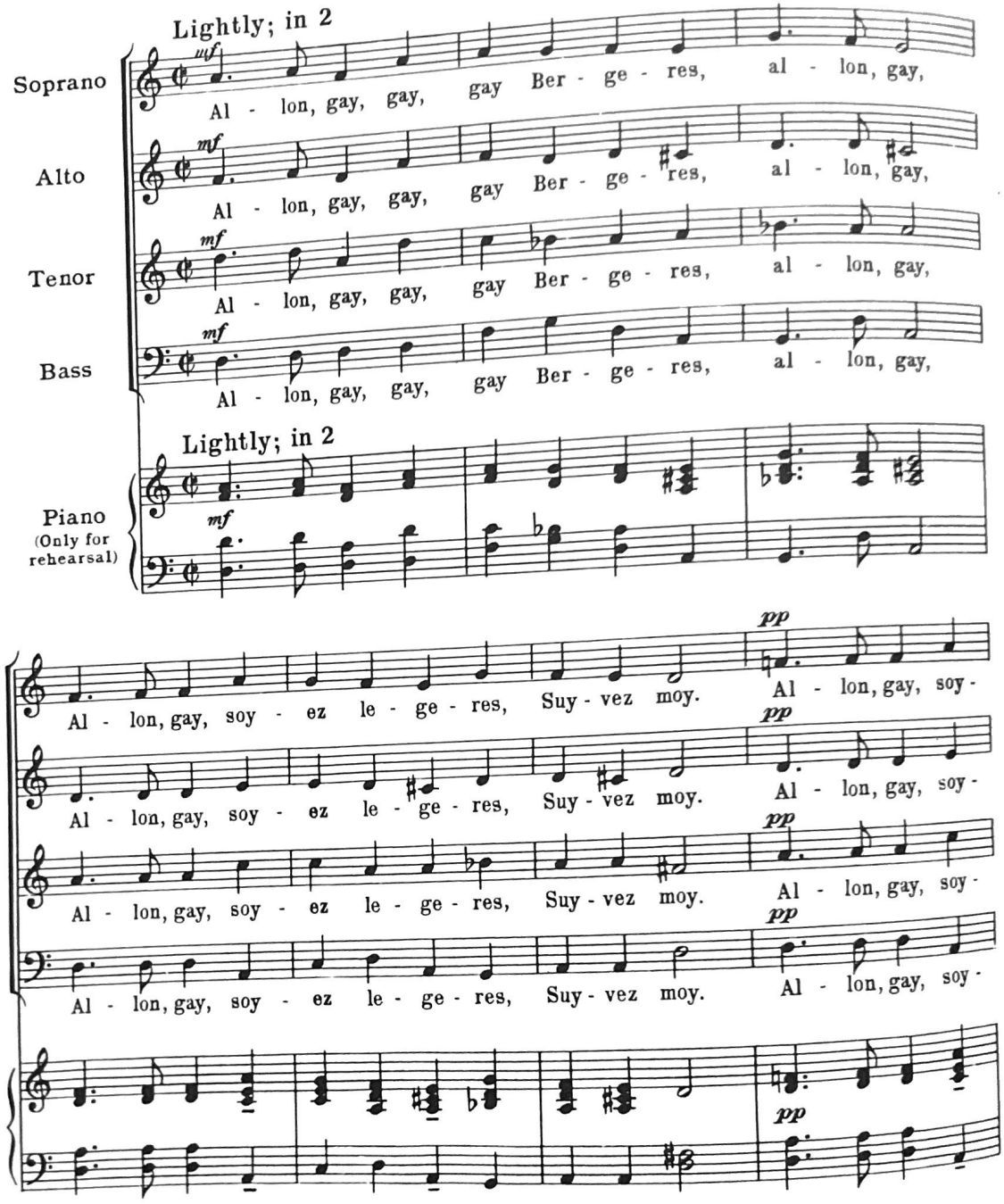
Extension:
As you listen to an exemplary recorded performance of "Allon, Gay Bergeres" ask the students to evaluate the choir's performance compared to the recorded version in these areas: (*NS* 7B)
- French pronunciation
- Renaissance style
- Tone quality
- Interpretation and emotional response

Allon, Gay Bergeres

For SATB a cappella

GUILLAUME COSTELEY (1531-1606)

Edited by ALICE PARKER and
ROBERT SHAW



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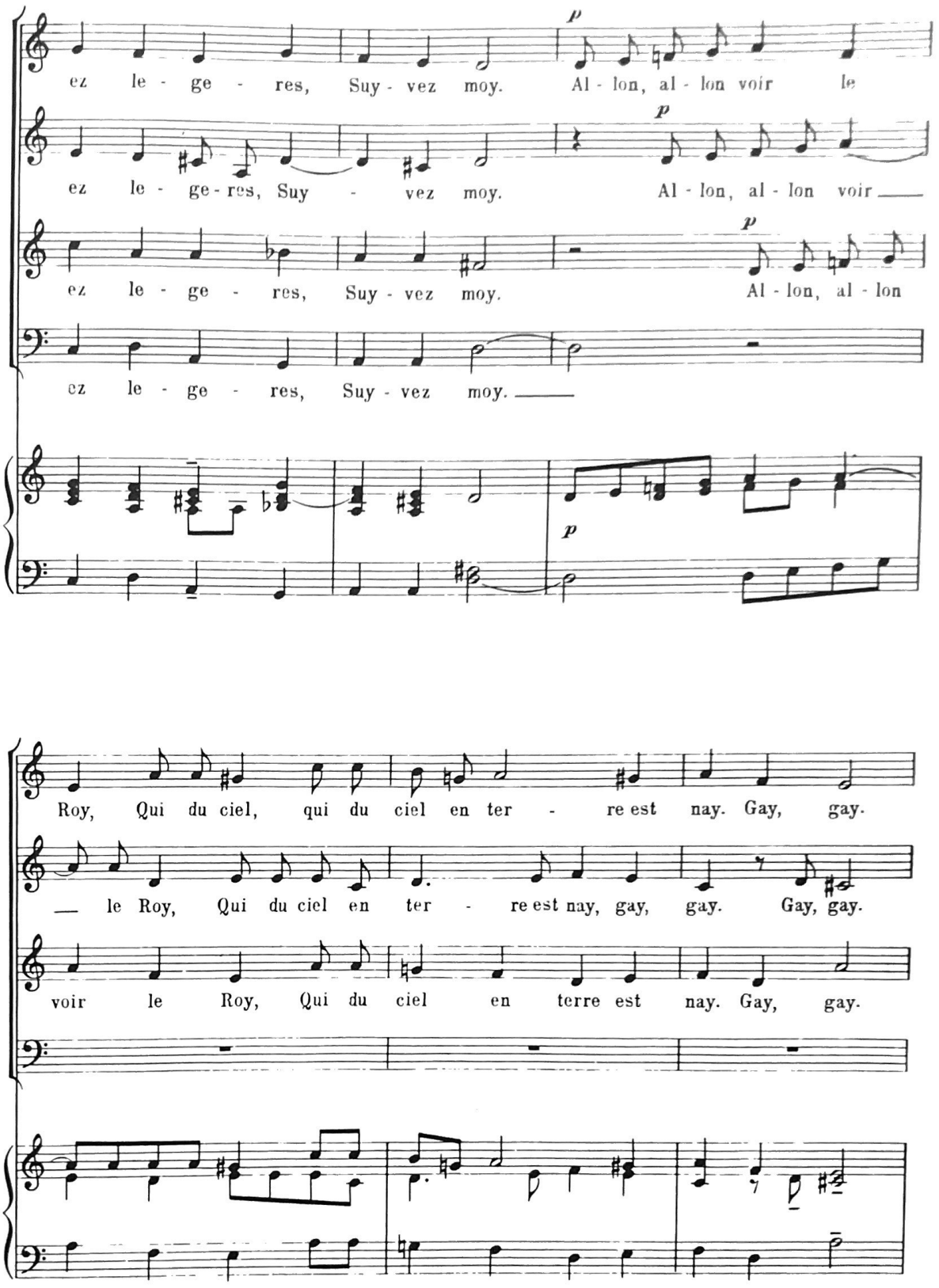
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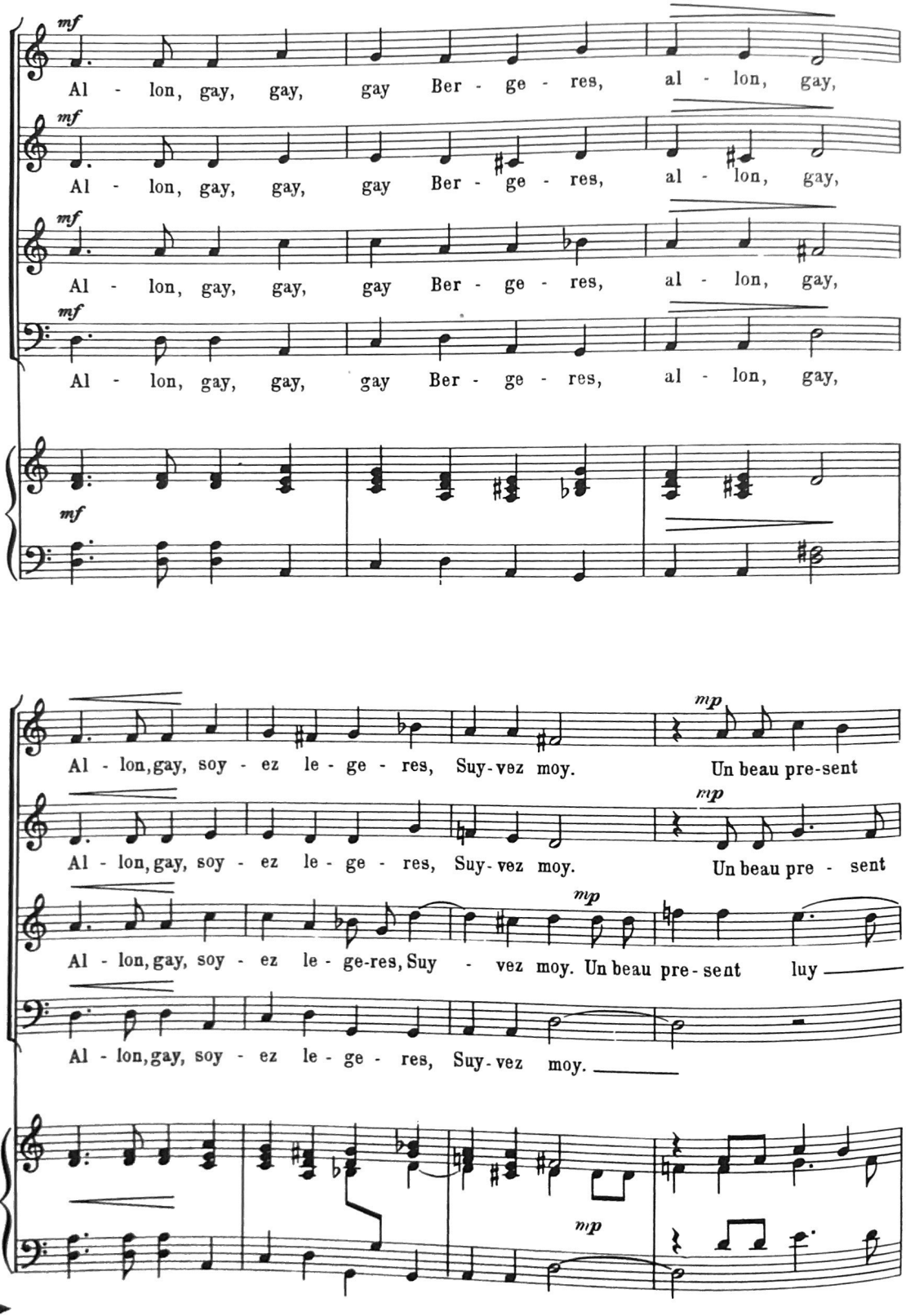
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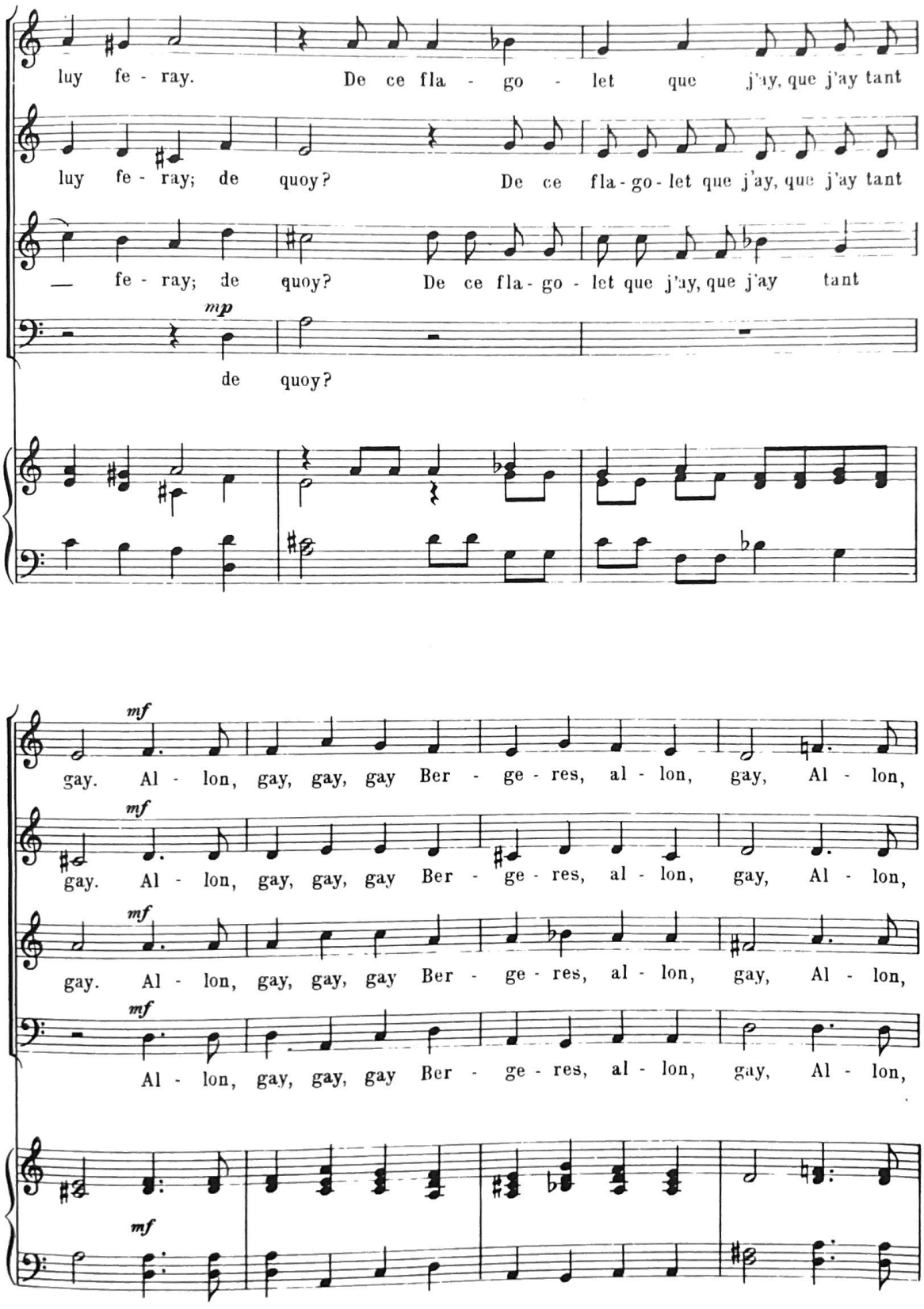
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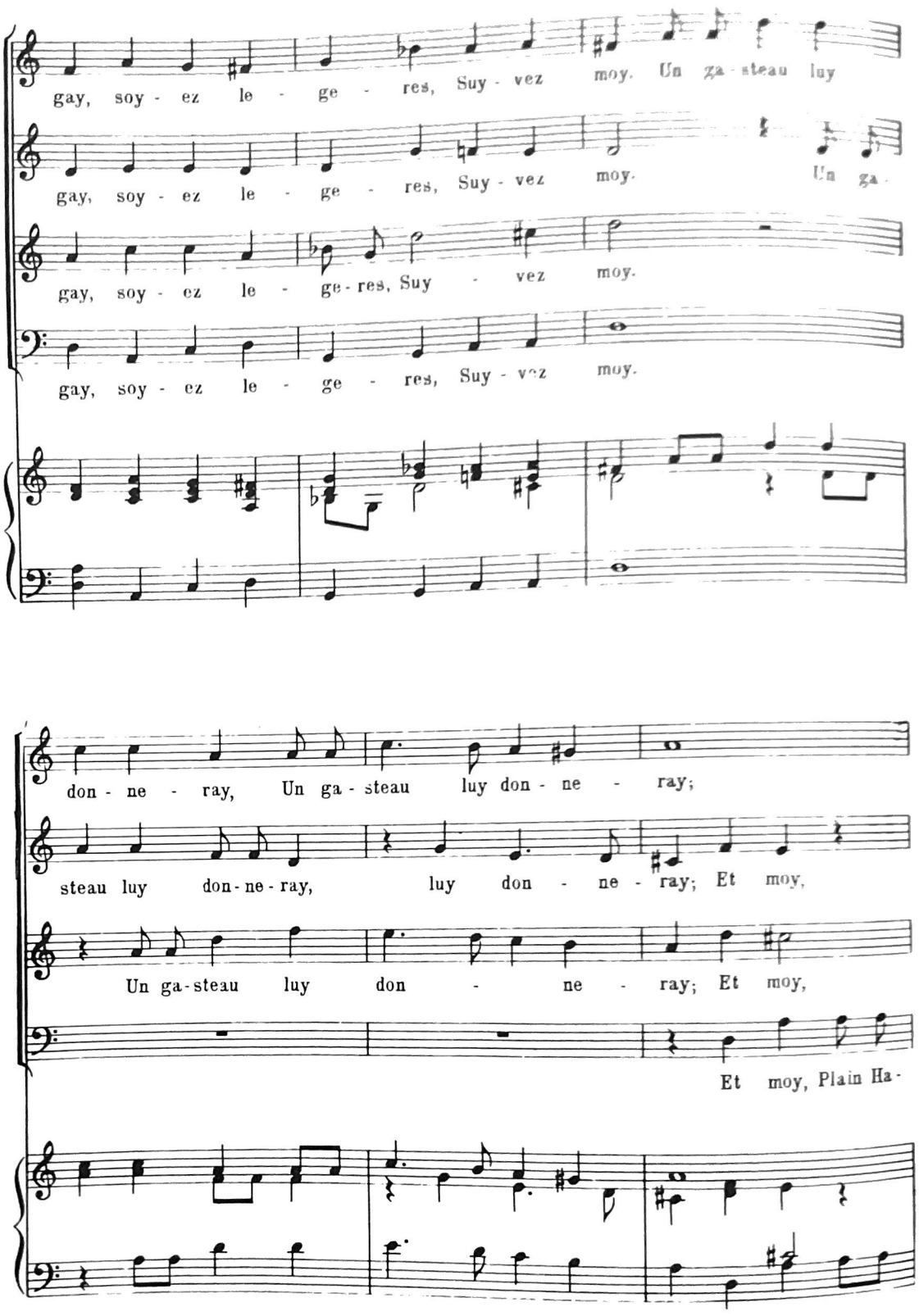
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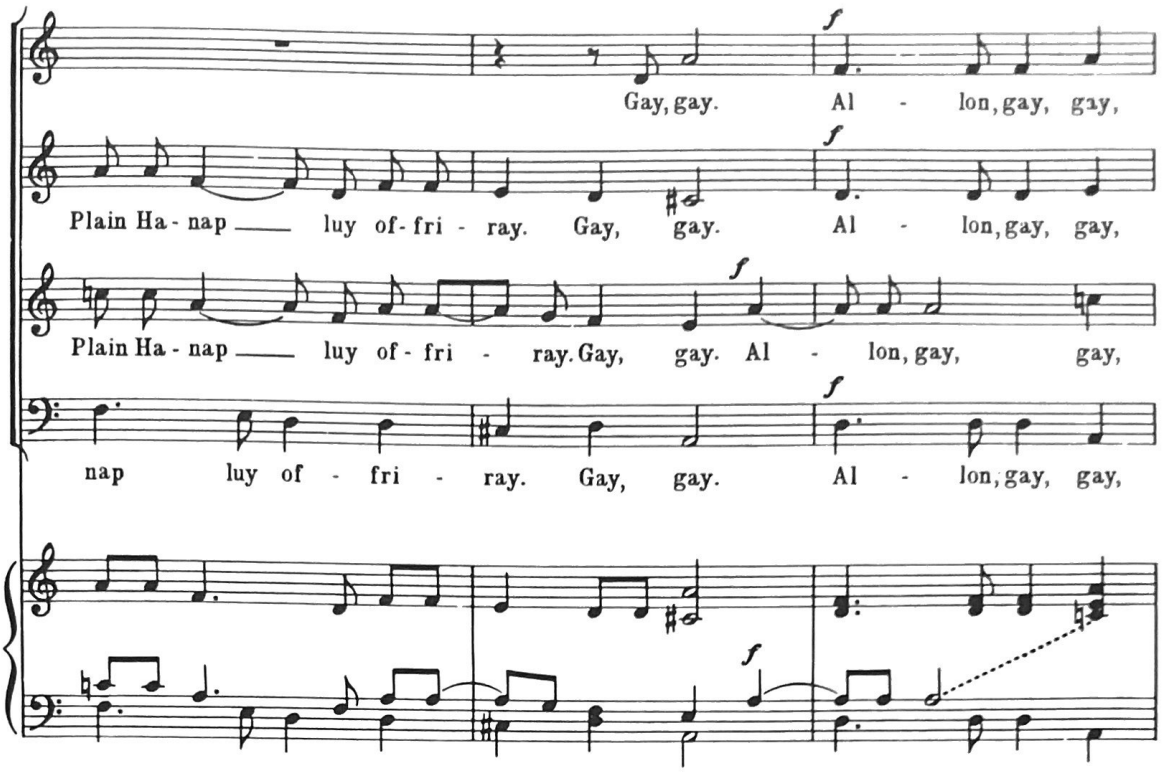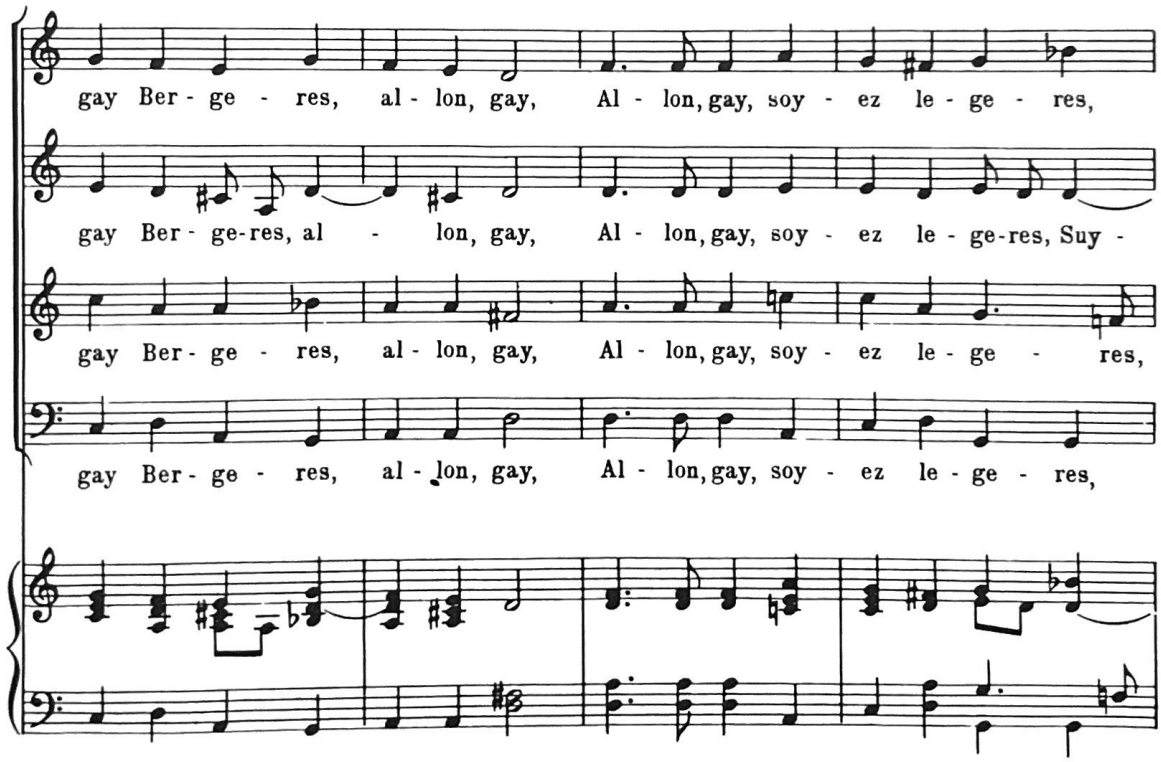
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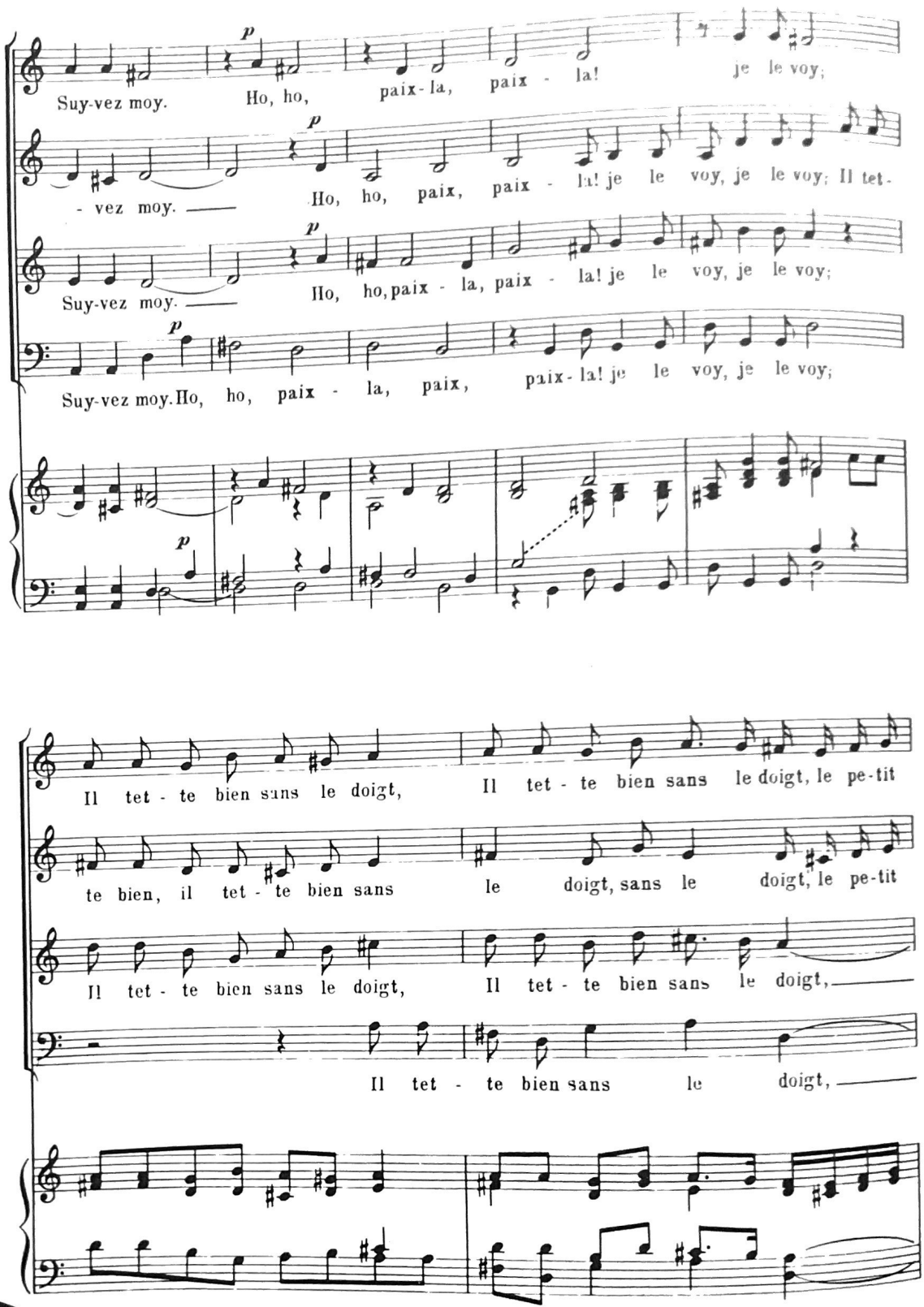
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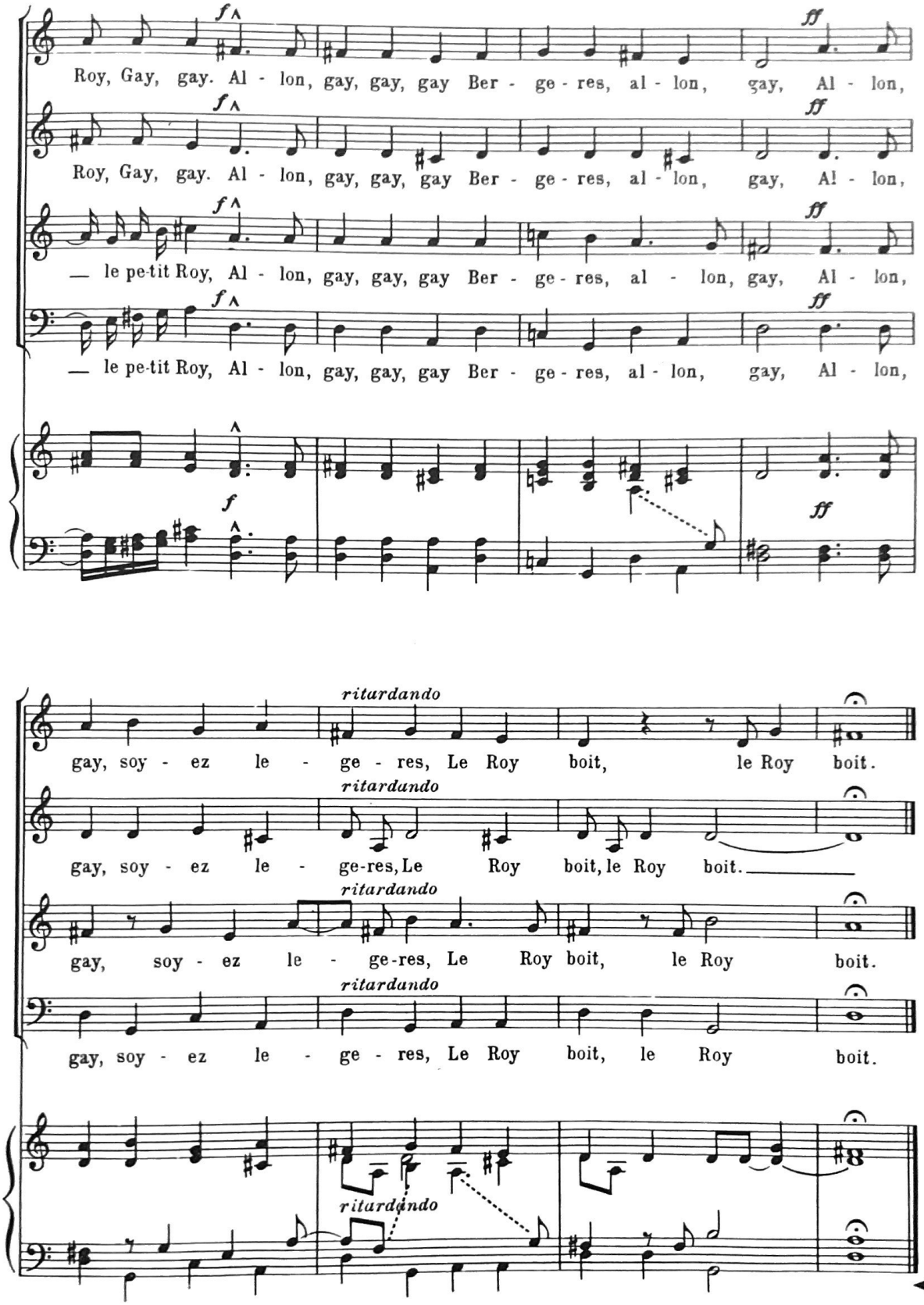

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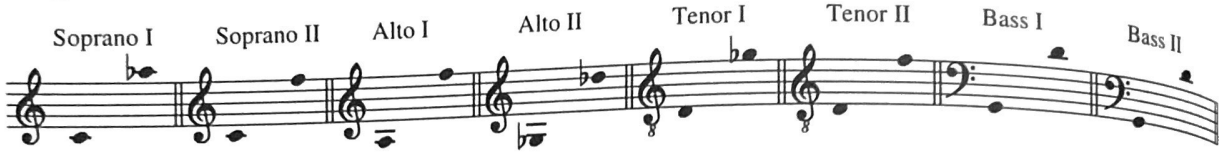
AMERICA THE BEAUTIFUL

Composer: Samuel A. Ward (1848-1903), arranged by Edwin Fissinger
Text: Katherine Lee Bates (1859-1929)

Voicing: SATB (divisi)
Key: C Major, D♭ Major
Meter: $\frac{4}{4}$
Form: Strophic (with "America!" introduction and interludes)

Style: Patriotic, legato
Accompaniment: a cappella
Programming: Patriotic; Excellent number for opening or closing of a concert.

Ranges:

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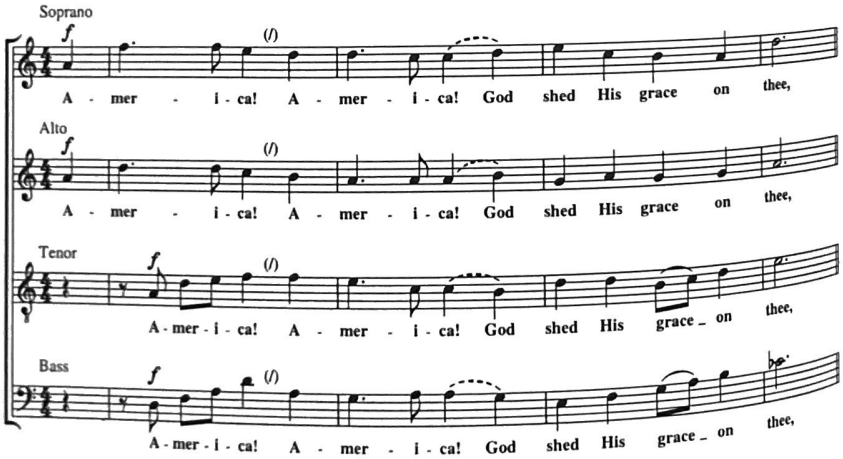
AMERICA THE BEAUTIFUL
Composer: Samuel A. Ward (1848-1903), arranged by Edwin Fissinger
Text: Katherine Lee Bates (1859-1929)
Voicing: SATB

Cultural Context:
"America the Beautiful" is one of the best-known and best-loved patriotic songs in the American tradition. The text was written by Katherine Lee Bates in the summer of 1893 after she returned from the summit of Pike's Peak in Colorado. The beauty of this part of America inspired her to write "Oh beautiful for spacious skies" and "Thy purple mountain majesties."

Edwin Fissinger's arrangement of "America the Beautiful" is stirring, yet filled with subtlety. Using an *a cappella* setting of the text, the arranger emphasizes the beauty of unaccompanied voices and the power of the text.

Musical Terms:
cresc. poco a poco (crescendo poco a poco) ' = breath mark *cresc. al fine* (crescendo al fine)
(/) = lift

Preparation:
- Analyze the structure of this arrangement by counting the number of verses. Next, notice that before each verse the arranger has composed some introductory material using "America! America! America!" He also uses this same material to create a grand finale.
- Can you find a modulation or key change anywhere in the piece? What purpose does the modulation serve?
- Can you find a change in tempo? What purpose does the tempo change serve?
- The arranger has indicated by use of breath marks (') and lifts (/) exactly where the text should be punctuated. Practice mm. 13-16, 33-36, and 53-56 to achieve a lift in the phrase without actually taking a breath. When lifting between words of the text, keep the throat open and relaxed. Sustain the "ah" vowel by allowing the jaw to remain open and the tongue forward but relaxed and down. Practice this technique below:



Evaluation:
Can you find the following in the score?
- Three verses with introductory material
- Change of key which builds emotion and intensity into the performance
- Breath marks
- Lifts which separate words of the text and add emphasis

10

(Answers to Student Page)
Preparation:
- *A modulation from C major to D♭ major occurs at m. 45. The modulation builds momentum, interest and intensity.*
- *A tempo change occurs at m. 45. The tempo change serves to change the mood and allows reflection and introspection.*
- *There is a return to the original tempo at m. 53.*

Objectives:

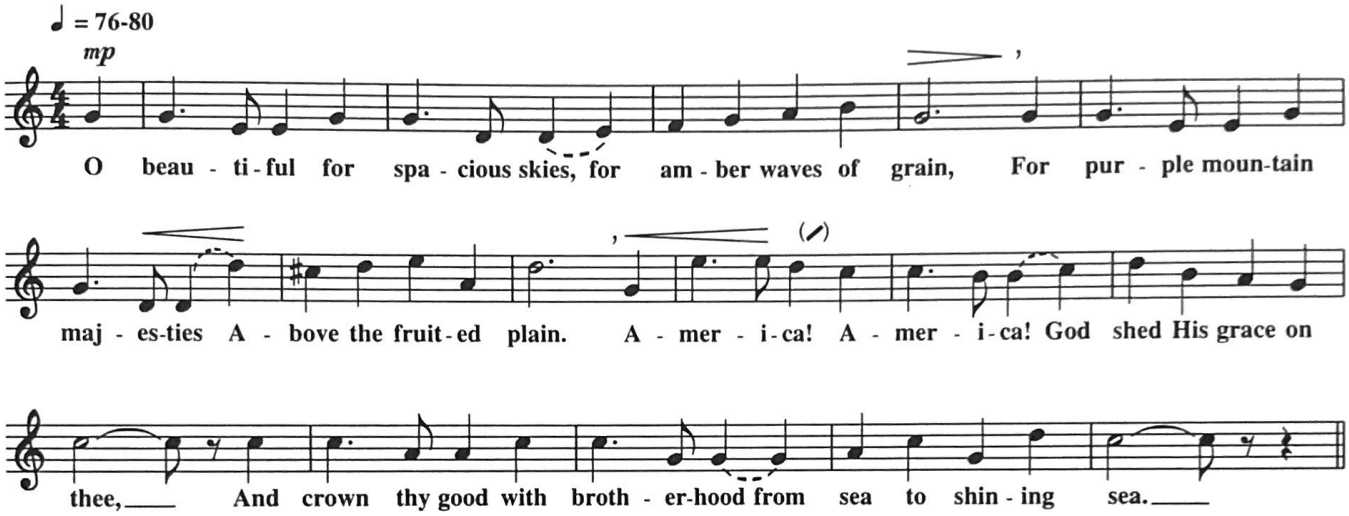
- The student will develop and use correct breathing skills. (*National Standard 1C*)
- The student will perform patriotic choral literature. (*NS 9A*)
- The student will develop performance techniques including textual clarity (word accent and syllabic stress). (*NS 1C*)
- The student will relate music performed in class with events in American history. (*NS 9A*)

Historical/Stylistic Guidelines:

Inspired by a visit to Pike's Peak near Colorado Springs, Katherine Lee Bates wrote the text for "America the Beautiful." No one knows who first combined Miss Bate's poem with the music of Samuel A. Ward, but the combination produced one of our most beautiful patriotic anthems.

Vocal Technique/Warm-ups/Exercises:

- To prepare the choir for singing this well-known tune, use the soprano melody line from m. 4, beat 4 - m. 20, beat 3 as a vocal warm-up. All voices sing in unison on "loo".



- Using the text below, ask students to practice by sounding out every underlined consonant. Listen as the choir sings mm. 25-32. Are the underlined consonants clearly understood? Is the text clearly understood?

O beautiful for pilgrim feet, Whose stern impassioned stress,
A thorough fare for freedom beat Across the wilderness.

Rehearsal Guidelines and Notes:

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (NS 6B)
2. Review the material found in the Preparation section of the student text.
3. As you teach this song, remind the students not to breathe in the middle of the phrases at mm. 6, 10, 14, 18, 26, 30, 34, 46, 50, 54, 58.
4. Teach the introduction (mm. 1-4), then assist the students in finding these measures repeated (mm. 21-24) or slightly altered (modulation to D♭ major mm. 41-44) or combined with new material to create the closing (mm. 61-64).
5. Ask students to study the tempo and dynamics of this arrangement. Pay particular attention to the final verse which shifts to a slower tempo and softer dynamic.

6. Have the students chant the strong syllable in each word. ("For pur-ple moun-tain maj-es-ties," etc.) Remind them that not all syllables receive the same amount of stress.
7. Practice "lifting" (an almost imperceptible cessation of tone, but no breath) at mm. 15, 33, 53.

Performance Tips:

- Allow each "America!" in the introduction to grow in volume and intensity. Use this same method in mm. 21-24, 41-44, and 61-64.
- Teach the students to taper the phrases at mm. 7-8, 27-28, and 47-48.
- The "dynamic lift" (where there is a diminishing of tone on a note preceding the lift) could be performed at mm. 13, 33 and 53.
- Legato singing will enhance the text. When possible, use voiced consonants to connect word to word.
- Stress "mer" in the word "America" without over-stressing the R. Discourage the students from giving too much importance or weight to the final syllable "ca" of "America."
- Keep the original tempo moving forward. This will allow the slower section at m. 45 to be effective.

Evaluation:

- Listen to each voice part separately to assess the accuracy of the section. (*NS* 1C, 7A)
- Listen for the following as you rehearse and perform "America the Beautiful."(*NS* 7A, 7B)
  - Are the singers stressing the important syllables?
  - Are they singing the dynamics marked in the score?
  - Are the singers using correct breathing skills by not breathing in the middle of phrases?
  - Is the choir able to interpret and convey the meaning of the beautiful text through their singing?
- On a piece of paper, ask the students to define the following: (*NS* 6B)
  breath mark
  lift
  dynamic lift

Extension:

Select and show a video tape of Pike's Peak, Colorado. Perhaps a few students have some vacation snapshots of this beautiful setting. Seeing the video will help the students to understand how Katherine Lee Bates was inspired to write her poem "America the Beautiful." (*NS* 8C)

America the Beautiful

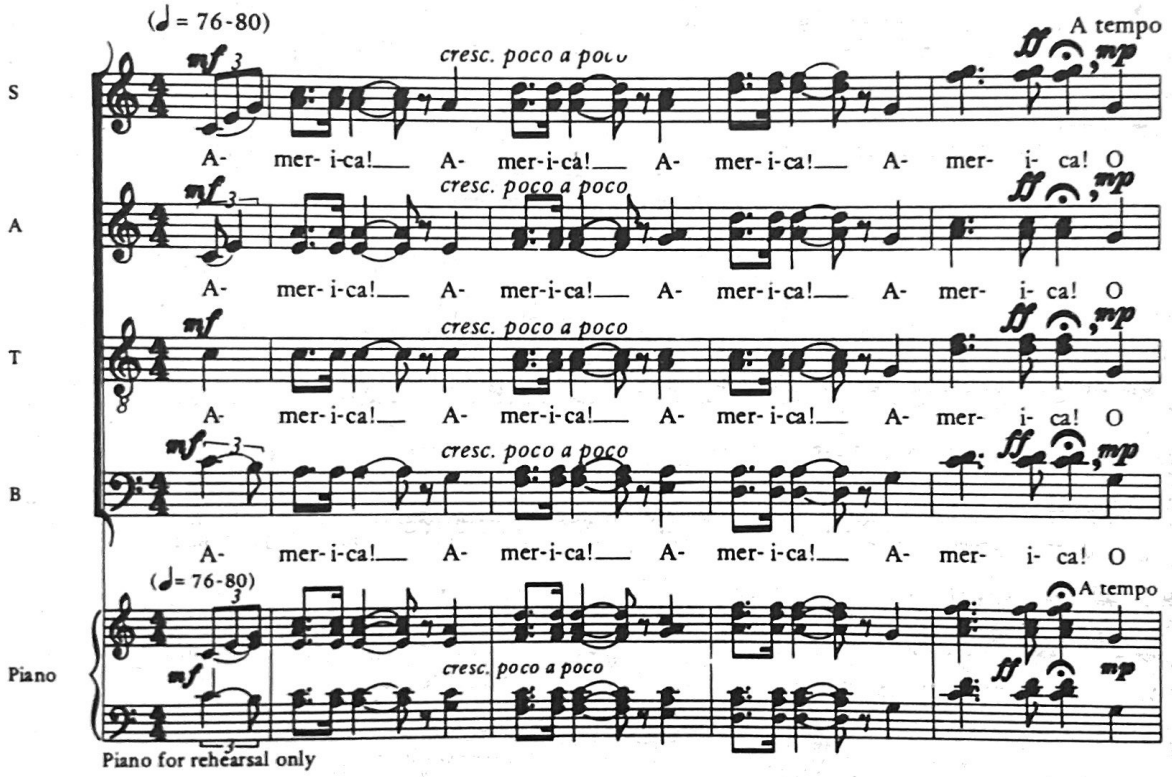
For SATB a cappella

Performance Notes: In this piece, phrasing indications are as follows: ❜ = *regular breath.* (/) = *lift* - in which there should be an almost imperceptible cessation of tone - *but no breath.* ═══ (/) = *dynamic lift* - in which there is a diminishing of tone on the note preceding (/), but the singers should not allow the tone to cease – only diminish. In this way the phrasing is accomplished by dynamics without allowing the tone to be interrupted by a break.

In divisi parts, balance the Sopranos and Altos in three parts and the Tenors and Bases in three parts as equally as possible. E.F.

Text by
KATHERINE LEE BATES (1859-1929)

Music by SAMUEL A. WARD (1848-1903)
Arranged by EDWIN FISSINGER



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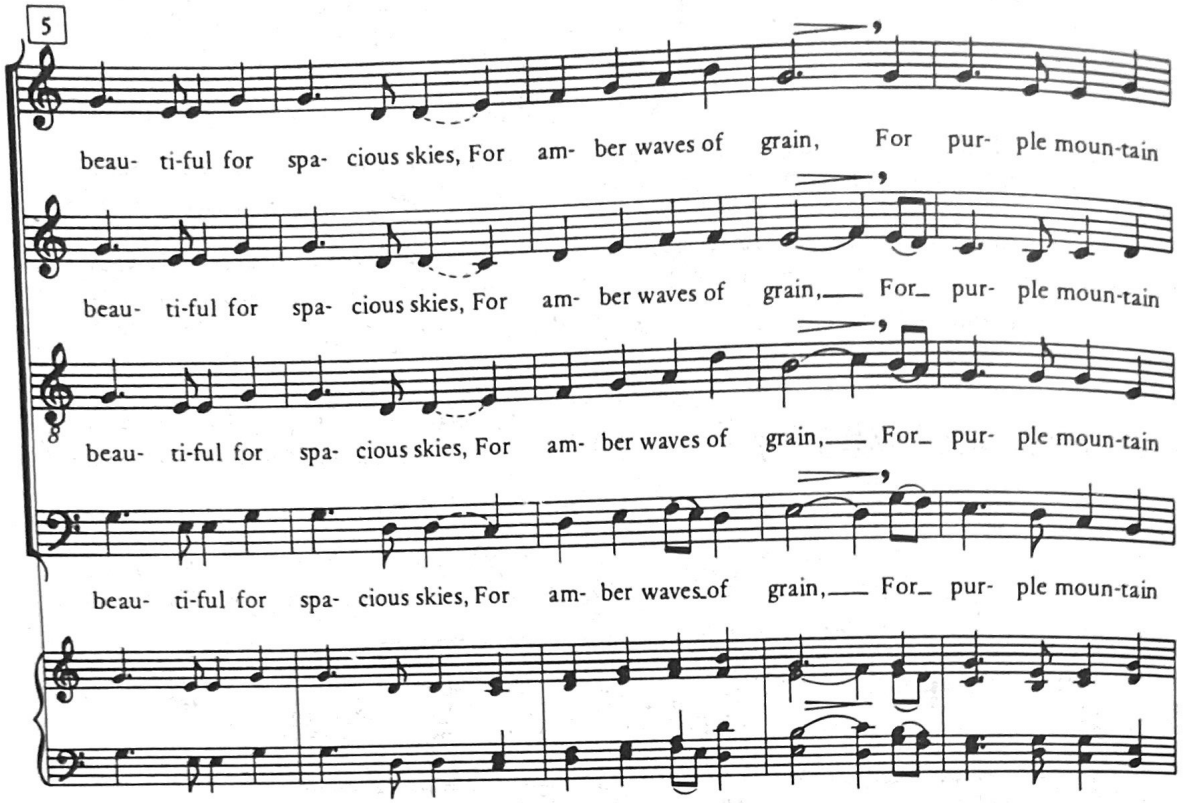

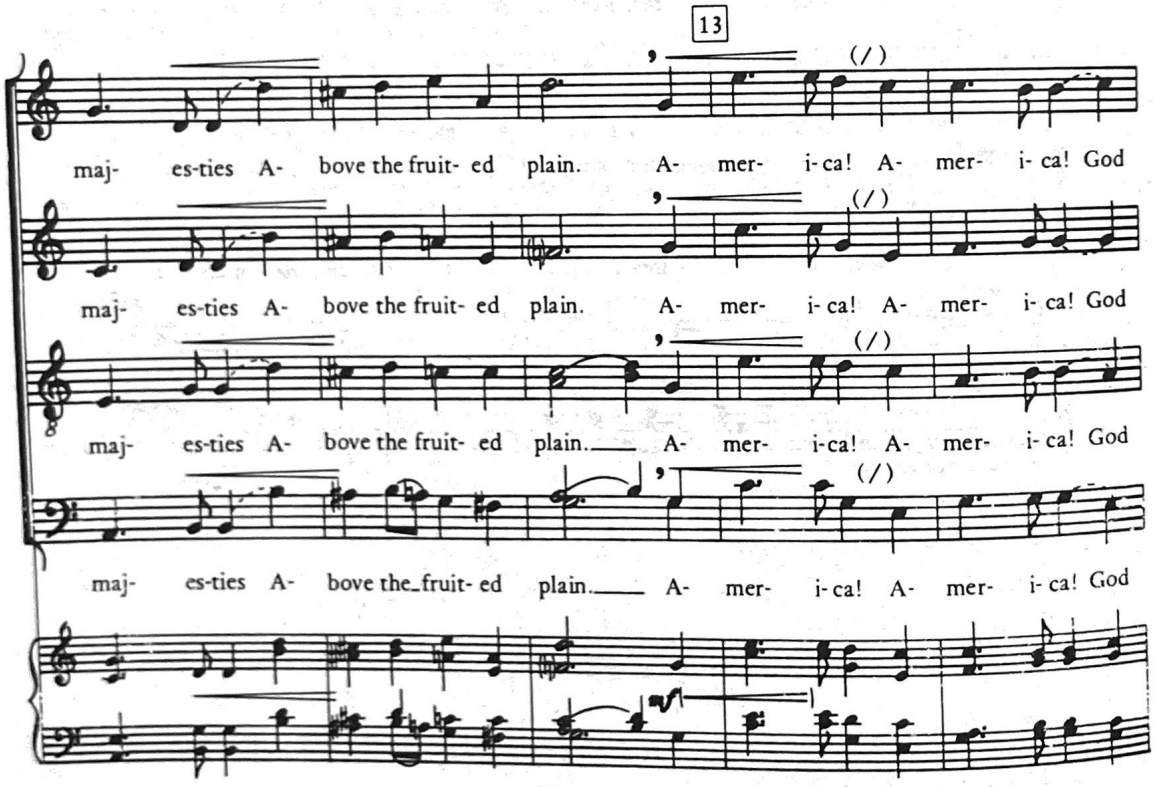

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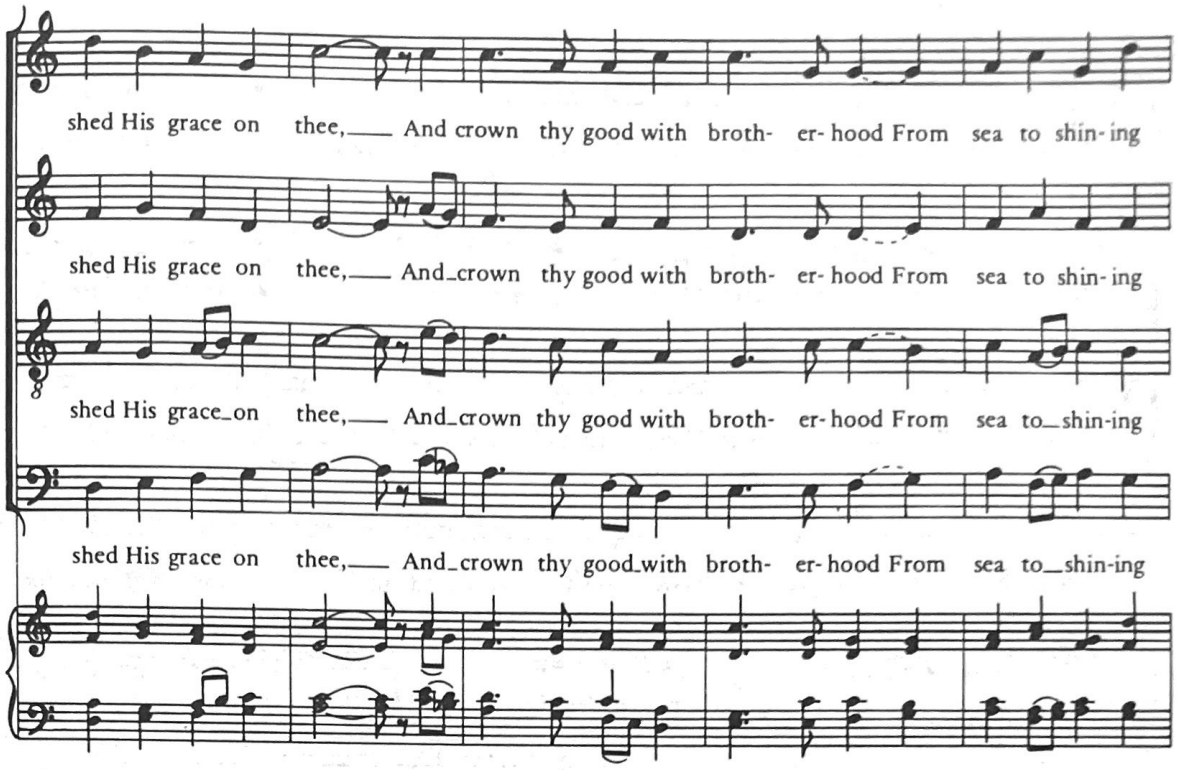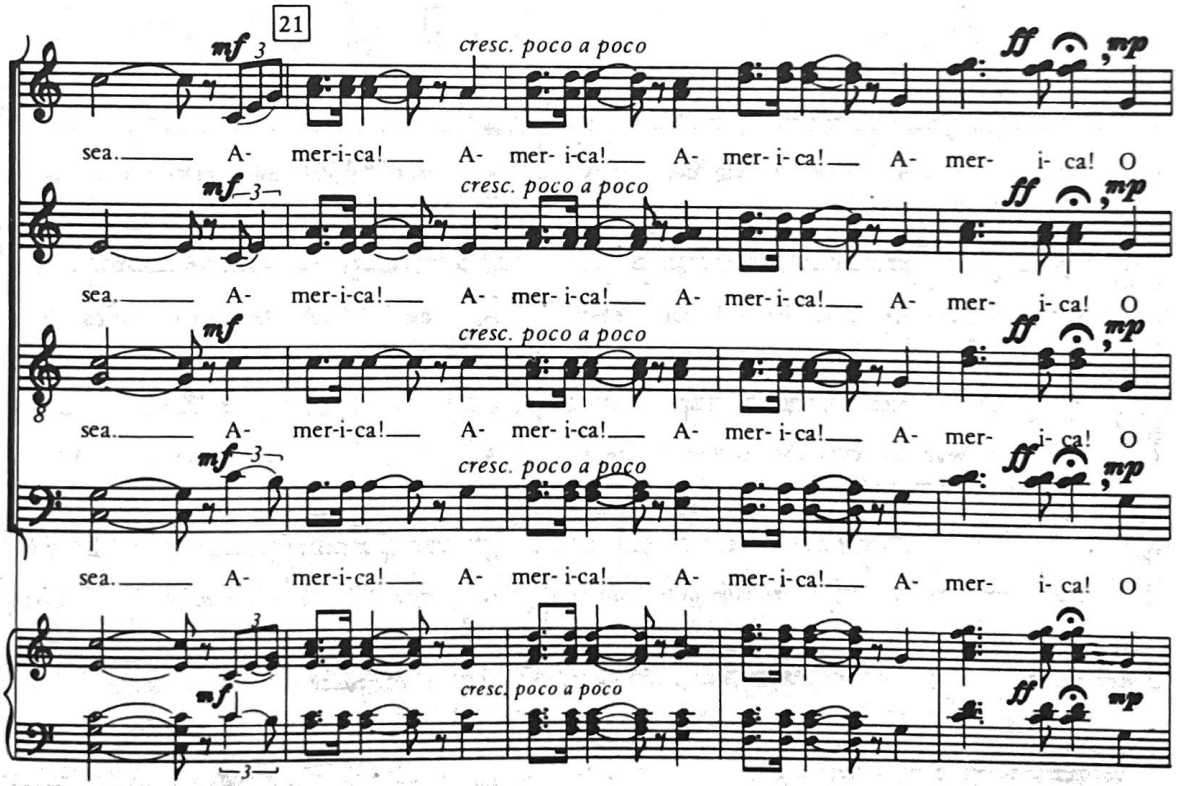

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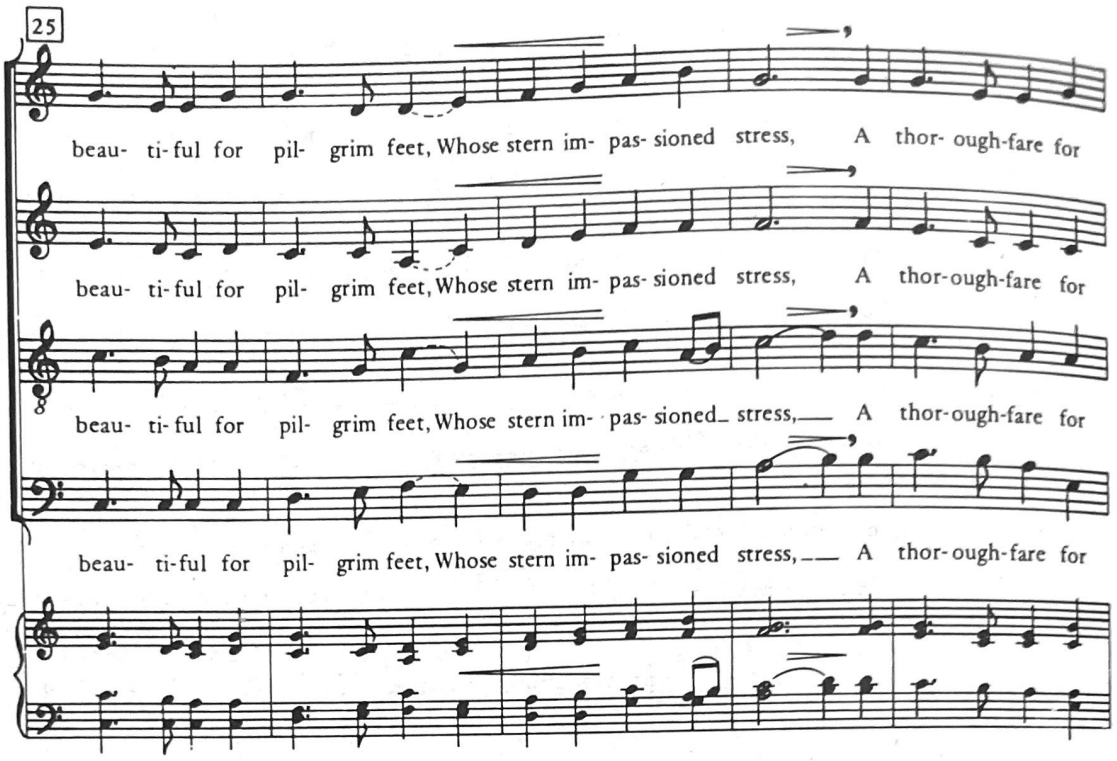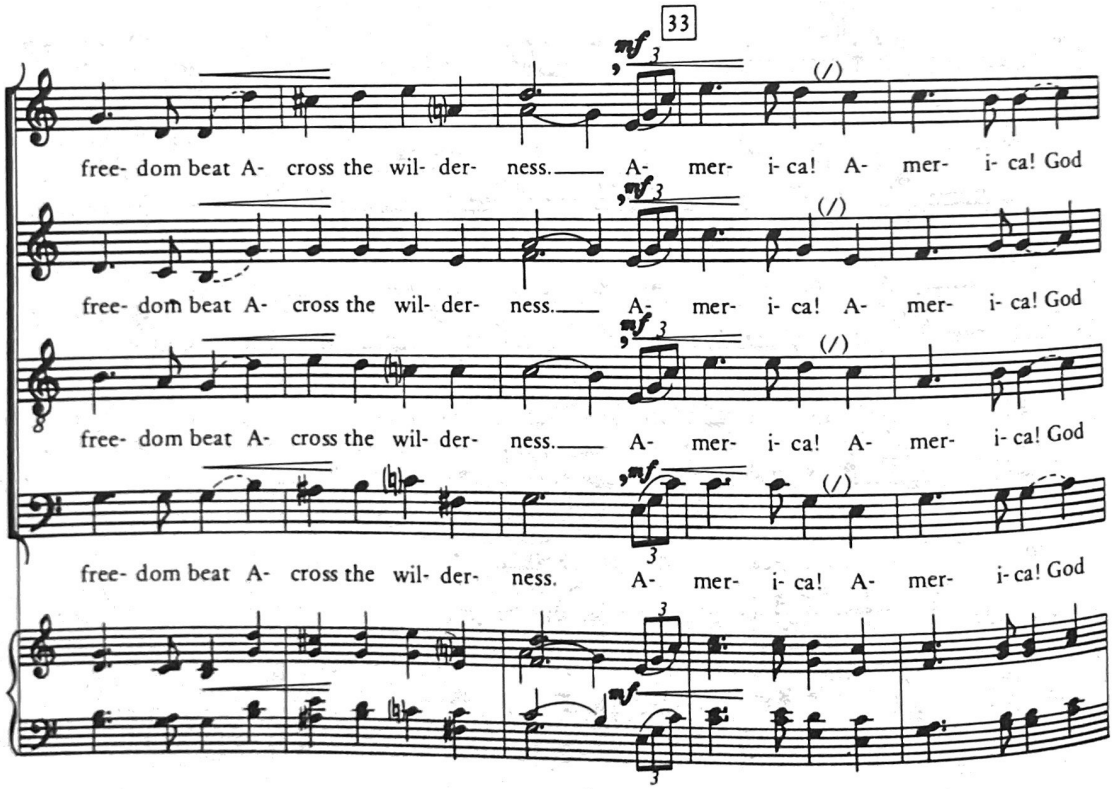

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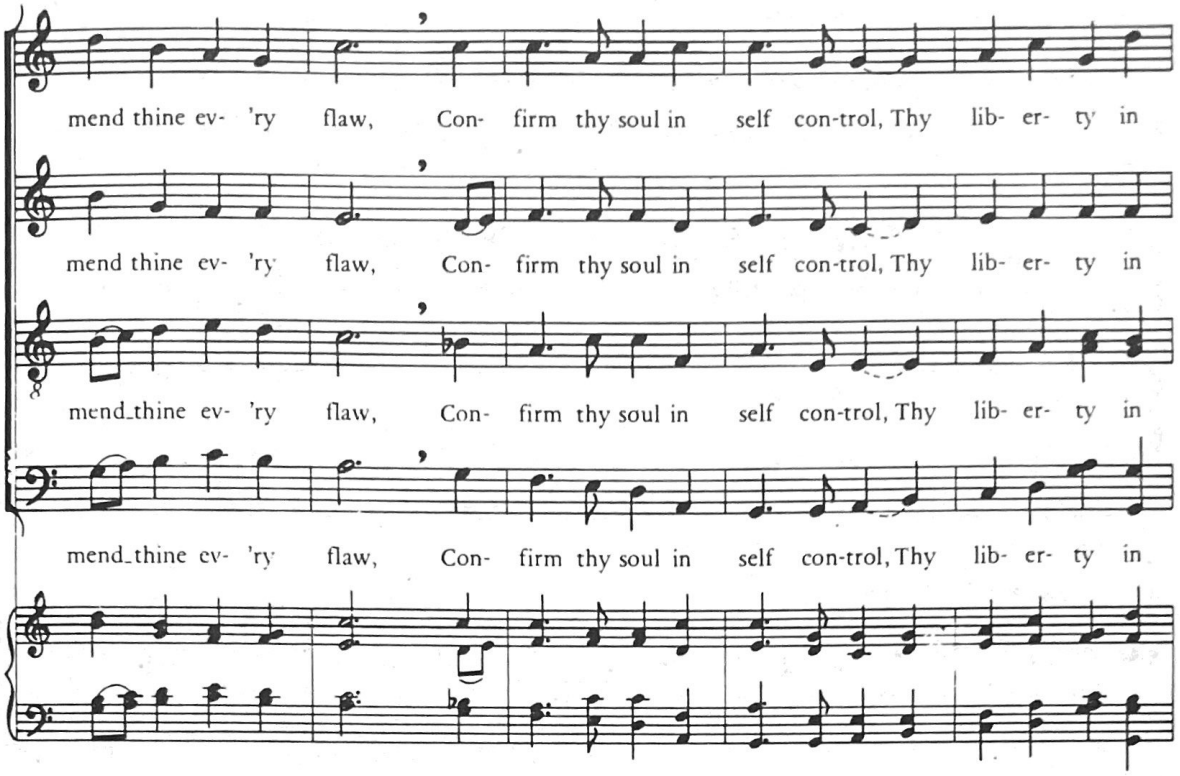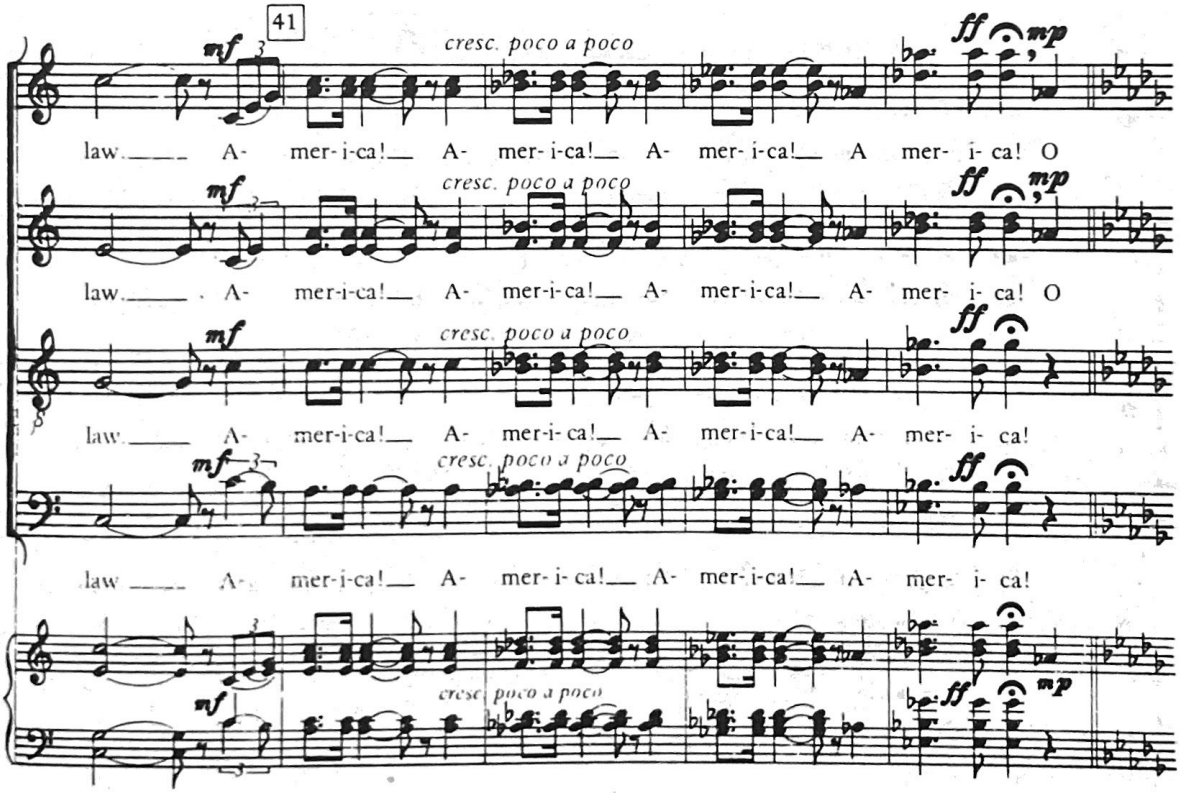
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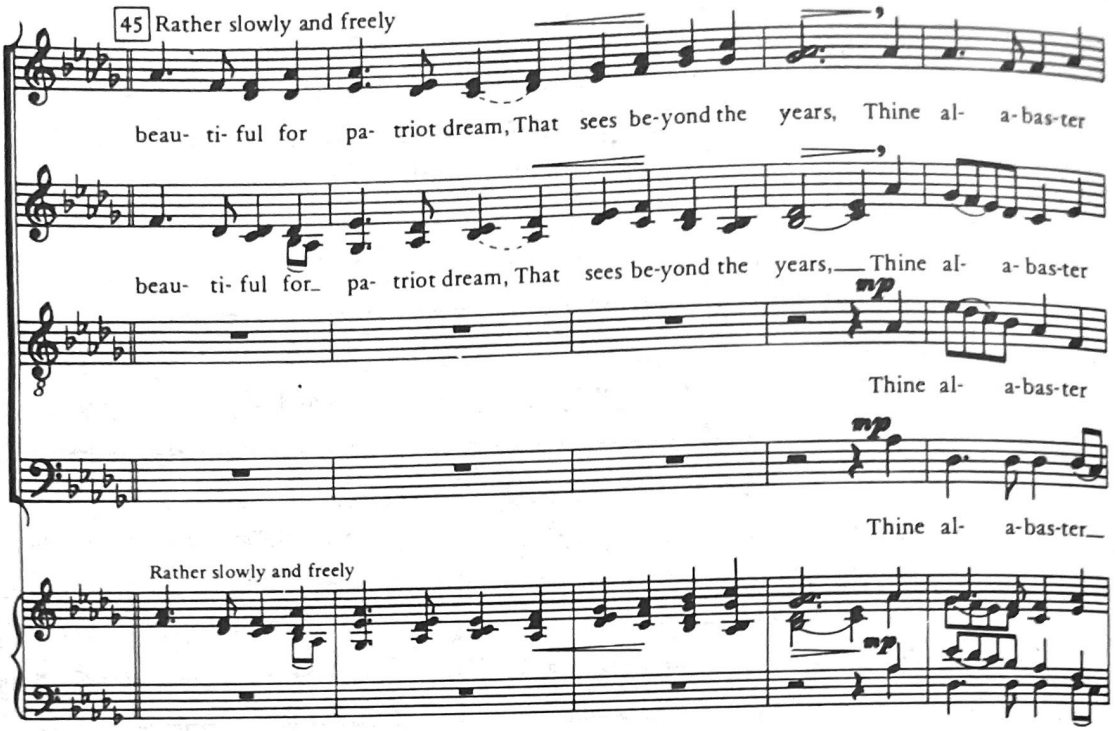

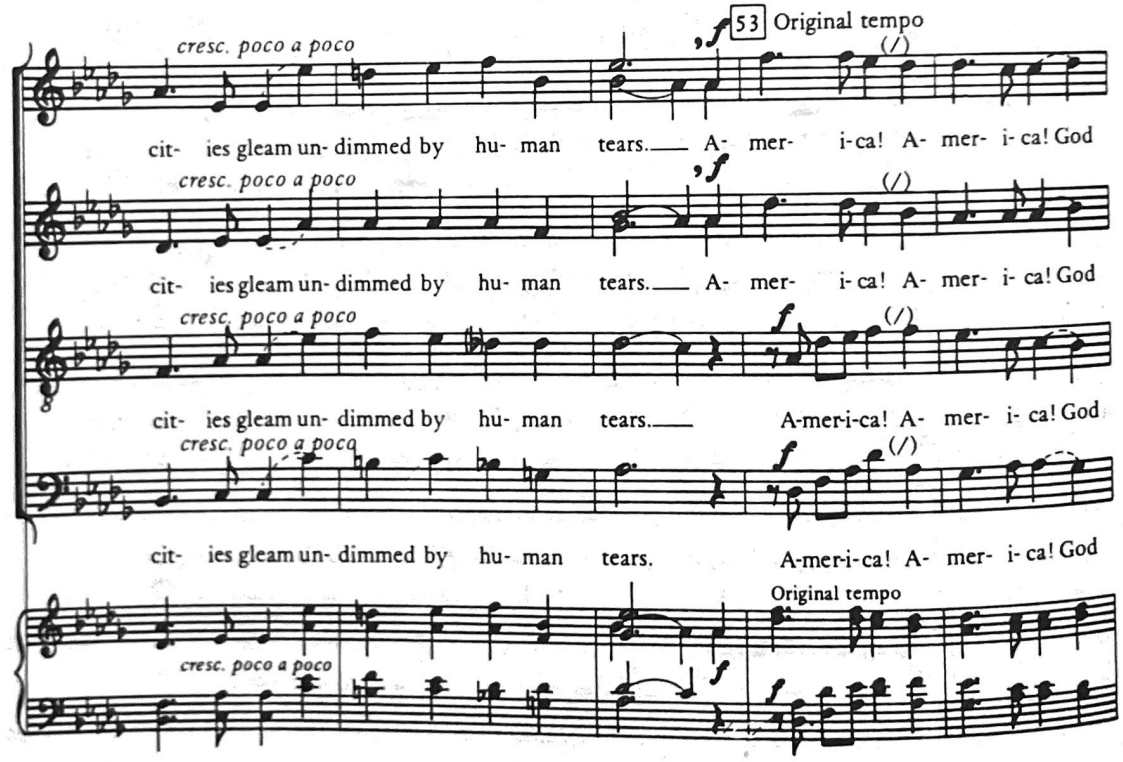

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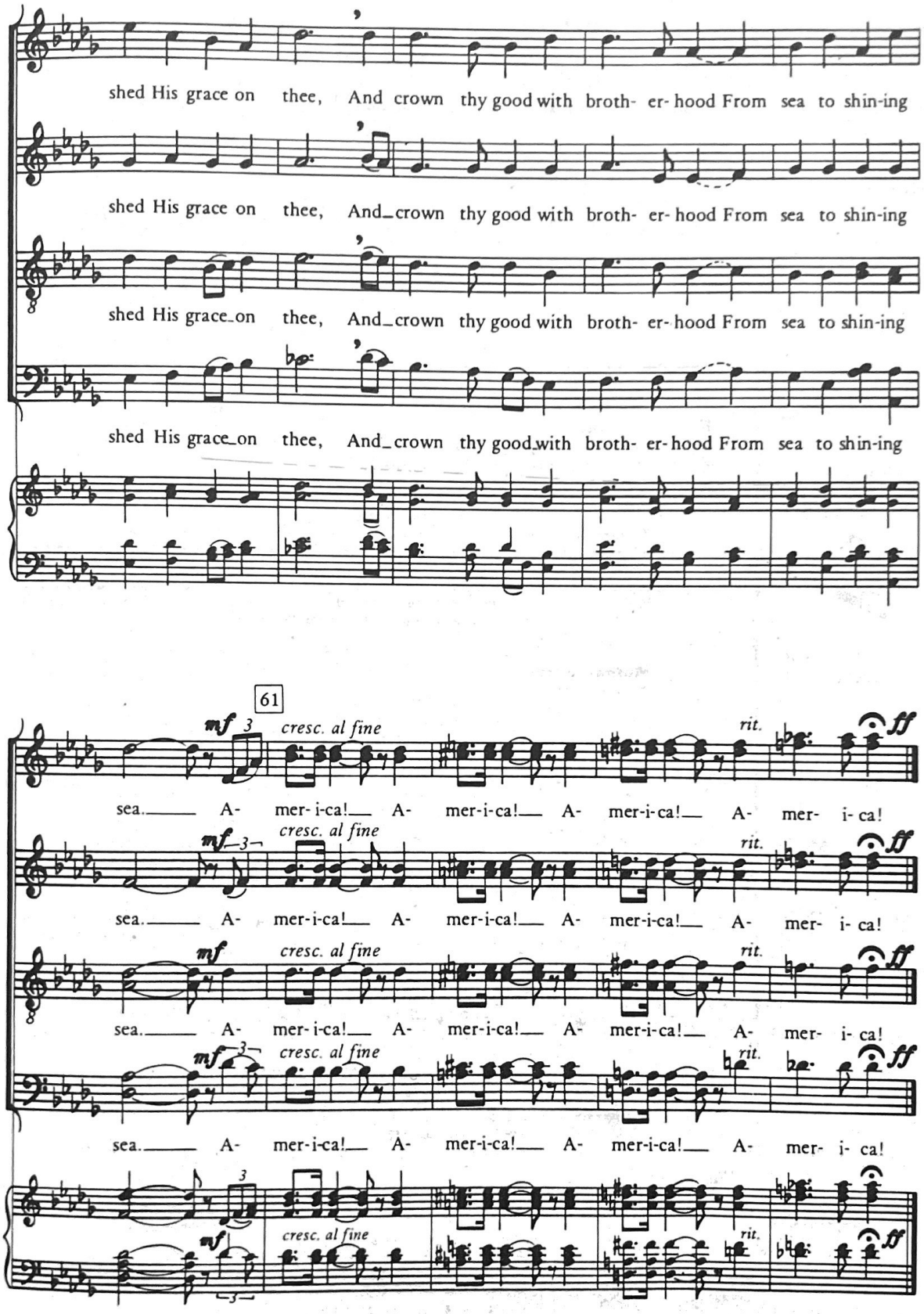
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AVE MARIA

Composer: Sergei Rachmaninoff (1873-1943), edited and arranged by John Cramer
Text: Liturgical Latin, English Text by John Cramer
Voicing: SATB
Key: F Major
Meter: C
Form: Through-composed
Style: Legato and sustained
Accompaniment: a cappella
Programming: Concert. A good contrasting number.

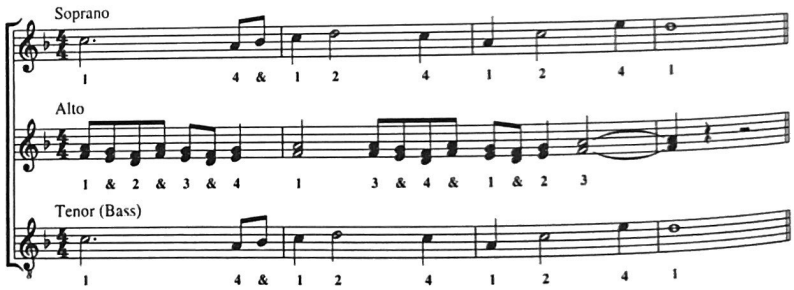
Ranges:

Student Book Page 18

AVE MARIA
Composer: Sergei Rachmaninoff (1873-1943), edited and arranged by John Cramer
Text: Liturgical Latin, English Text by John Cramer
Voicing: SATB

Cultural Context:
A Russian composer, pianist and conductor, Sergei Rachmaninoff traveled widely in Europe and America as a concert pianist. He was considered one of the finest artists of his time and composed numerous songs and works for piano. Rachmaninoff did not compose in the nationalistic style of his Russian predecessors. Instead the intensity of the musical line, thick texture, and wide vocal and dynamic ranges of his "Ave Maria" are representative of Russian Orthodox Church music of the 1800s.

Musical Terms:
Moderato sostenuto *dolce*

Preparation:
Use the exercise below to develop control of a sustained line above a rhythmic melodic figure. Keep the tone supported and full, giving the sustained pitch a sense of direction. Notice the doubling of parts in the exercise and throughout the "Ave Maria." (Optional: Basses may double the Tenor line for preparation only.)

Pronunciation Guide:

Latin: *Ave Maria, gratia plena:*
Pronunciation: AH-veh mah-R̄EE-ah GR̄AH-tzee-ah PLEH-nah

Dominus tecum, Sancta Maria, Mater Dei,
DAW-mee-noos TEH-koom SAHNK-tah mah-R̄EE-ah MAH-tehr̄ DEH-ee

Ora pro nobis peccatoribus,
AW-rah pr̄aw NAW-bees peh-kah-TAW-r̄ee-boos

nunc et in hora mortis nostrae. Amen.
noonk eht een AW-r̄ah MAWR̄-tees NAW-str̄eh ah-mehn

• r̄ = flipped or rolled r.

Evaluation:
- Where does the sustained line moving above a more rhythmic melodic figure begin?
- How does this writing style differ from the beginning of the piece?
- What type of mood does this sustained line convey?

18

(Answers to Student Page)
Evaluation:
- *The sustained line moving above a more rhythmic figure begins in m. 14.*
- *Measure 14 is a melody line with a vocal accompaniment; the beginning is 4-part chordal homophony.*
- *The sustained line creates an ethereal sense of mystery.*

Objectives:

- The student will develop breath control adequate for performing a sustained line. (*National Standard* 1C)
- The student will develop proper Latin diction through the correct use of vowel shapes and syllabic stress. (*NS* 1C)
- The student will be aware of compositional techniques including doubling of voice parts, writing melismas and vocal accompaniment. (*NS* 6A)

Historical/Stylistic Guidelines:

Refer to the Cultural Context section of the student page.

Although not known for writing in the traditional Russian nationalistic style, Rachmaninoff does appear to be influenced by the church music of his period. This style requires a full, well supported tone and attention to dynamic changes.

Translation: Hail Mary, full of grace, the Lord is with thee,
Blessed are thou among women, and blessed is the fruit of thy womb, Jesus.
Hail Mary, Mother of God, pray for us sinners,
Now and at the hour of our death. Amen.

Vocal Technique/Warm-Ups/Exercises:

Practice the exercise below to develop control of *crescendo* and *decrescendo*:

Repeat exercise ascending by 1/2 steps.

Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Speak through the Latin diction found on the student page using tall vowels and proper word stress.
3. Explain the idea of sostenuto to the students. Demonstrate the give and take in the tempo. Chant the text with a feeling of stretching the beat.
4. Work for rhythmic precision, not only in places where all voices are rhythmically active at the same time, but also in places where the sustained voices change and become more rhythmic.
5. Teach the melisma lines separately, then combine, continually checking for accuracy of pitch and rhythm.
6. Study the doubling of voices. Rehearse the Soprano and Tenor at mm. 14-21. Demonstrate the *dolce* tone desired here.
7. After the Tenor and Soprano sections are familiar with the sustained melody line, mm. 14-21, add the Alto moving accompaniment part. Check that there is an appropriate balance between melody and vocal accompaniment.
8. You may wish to put all Soprano II singers on the Alto I part (mm. 14-19), instructing them to switch to their part on beat 4, m. 19.
9. Feel free to use Alto II and Baritones, as needed, to balance the Tenor part in mm. 20-22.
10. As the dynamic level and intensity increases, encourage the singers to sing with rich, tall vowels and think "full" rather than "loud."

Performance Tips:

- The block chordal movement in the first section (mm. 1-13) should be strong, with attention to dynamic markings.
- It is vital to pay particular attention to unaccented releases.
- Stress the importance of vitality and direction in the long, sustained line.
- Make the students aware of the meter change at m. 19.
- As the dynamic level softens, be sure the tone remains well-focused and does not become breathy.

Evaluation:

Ask students to listen to and evaluate an audio or video recorded performance of the choir performing "Ave Maria". Rank each area. (*NS* 7A)

- The choir demonstrated adequate breath support in performing the long sustained line.
  _____ excellent _____ fair _____ poor
- The choir demonstrated proper Latin diction through correct use of vowel shapes and syllabic stress.
  _____ excellent _____ fair _____ poor
- The choir was able to sing melismas with accuracy of pitch and rhythm.
  _____ excellent _____ fair _____ poor
- The choir performed m.14-21 with adequate balance between melodic line and vocal accompaniment.
  _____ excellent _____ fair _____ poor

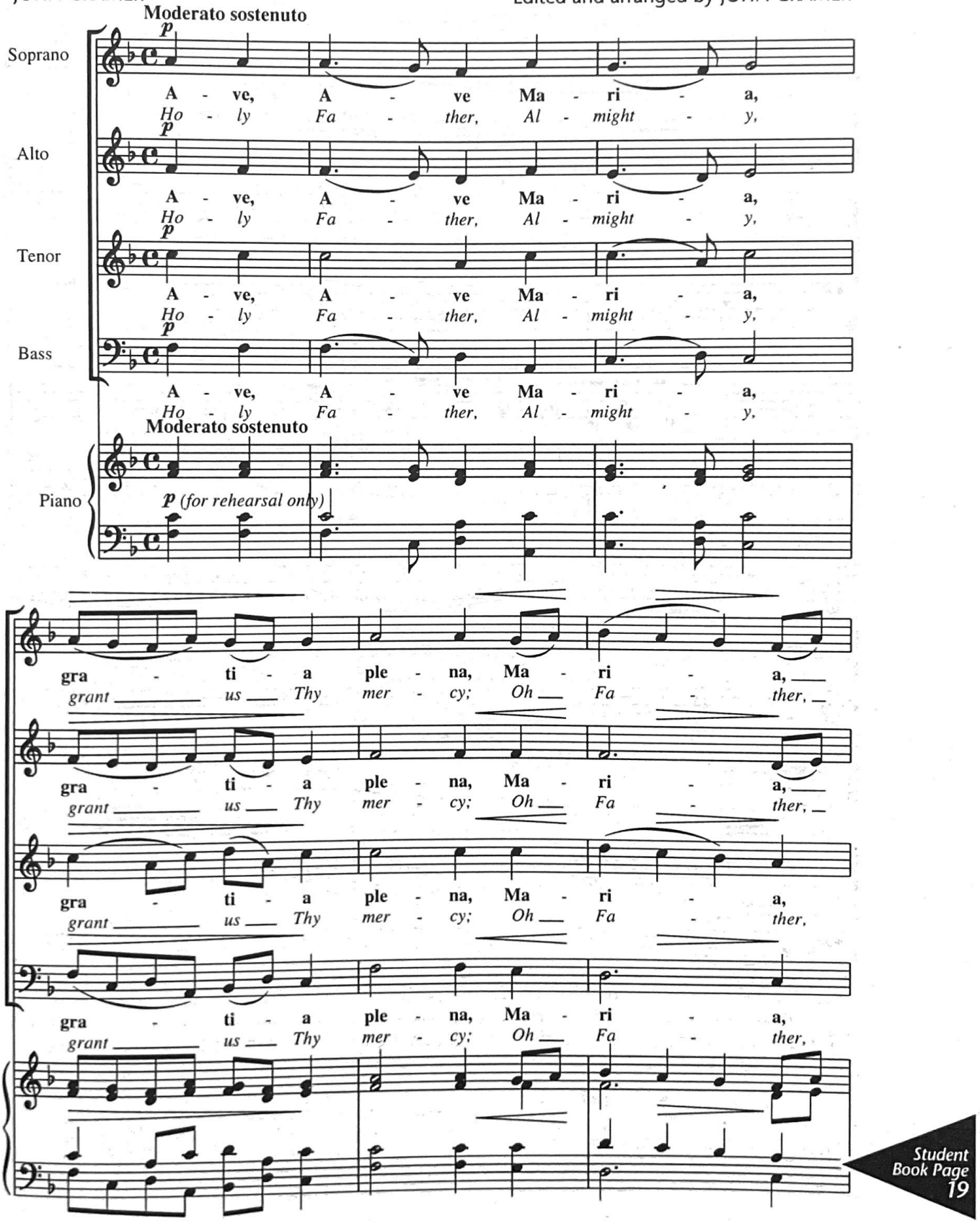
Extension:

- Rachmaninoff's piano works are widely known. Students may well recognize the melody of the *Variations on a Theme of Paganini* or *Piano Concerto No. 2*. They will enjoy hearing these familiar melodies and colorful variations. Lead the students in a discussion contrasting these works to "Ave Maria." (*NS* 6E)
- Students may enjoy researching the history of Russian Orthodox church music. The performances of music in the great cathedrals and the stylistic characteristics of Russian folk music greatly influenced the style of Russian choral music. (*NS* 9D)

Ave Maria

For SATB a cappella

English Text by
JOHN CRAMER

SERGEI RACHMANINOFF (1873-1943)
Edited and arranged by JOHN CRAMER

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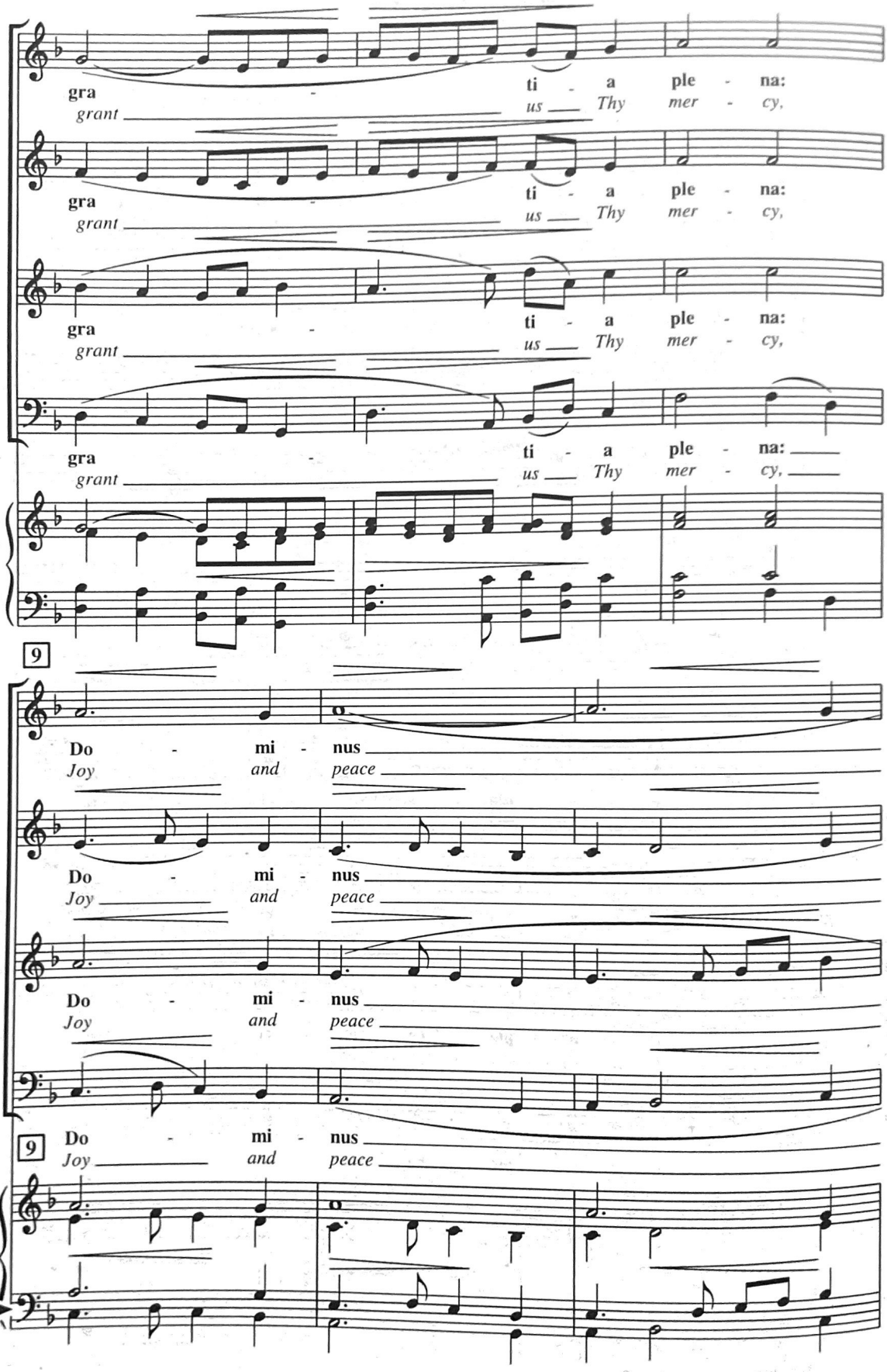
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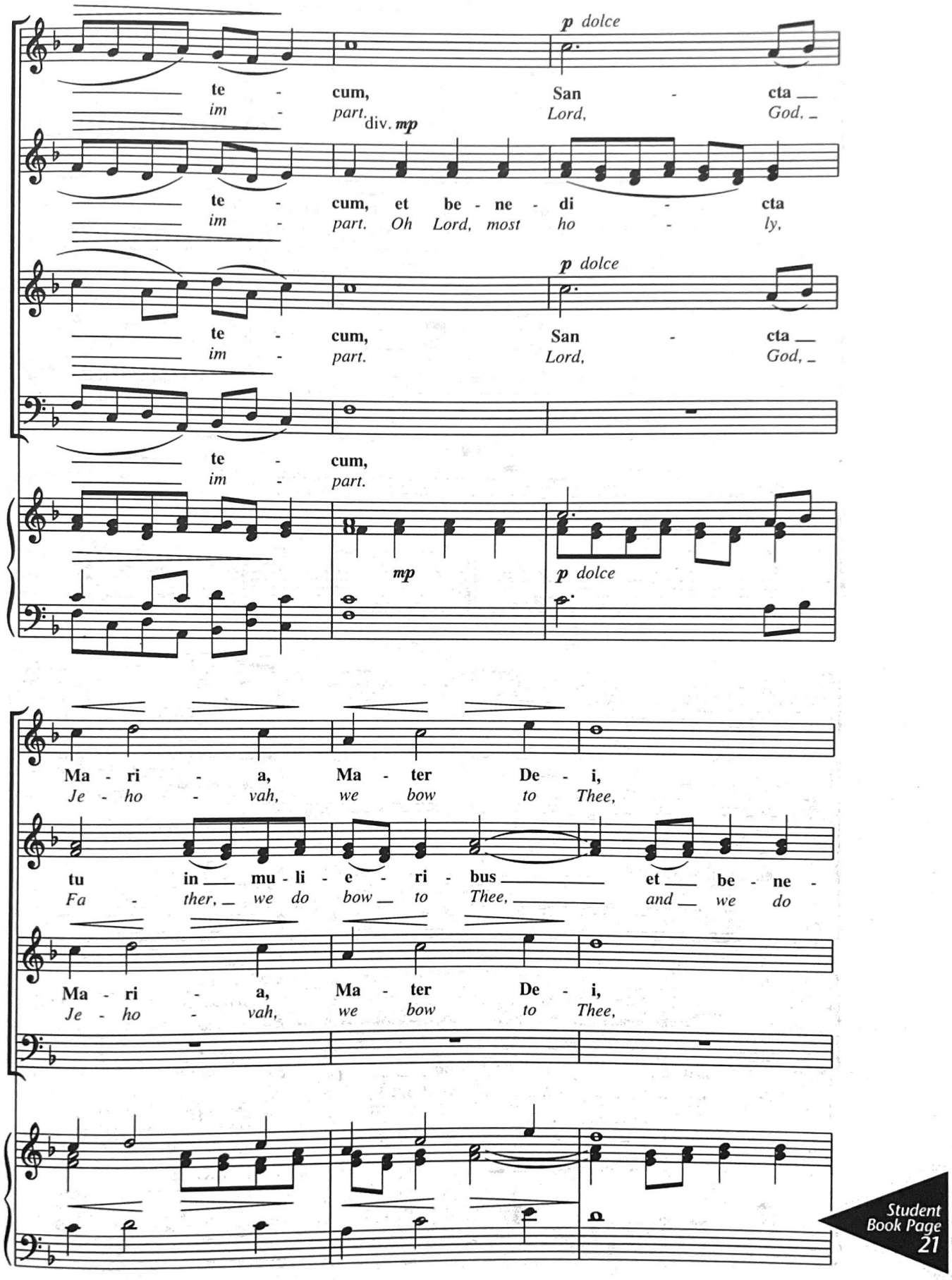
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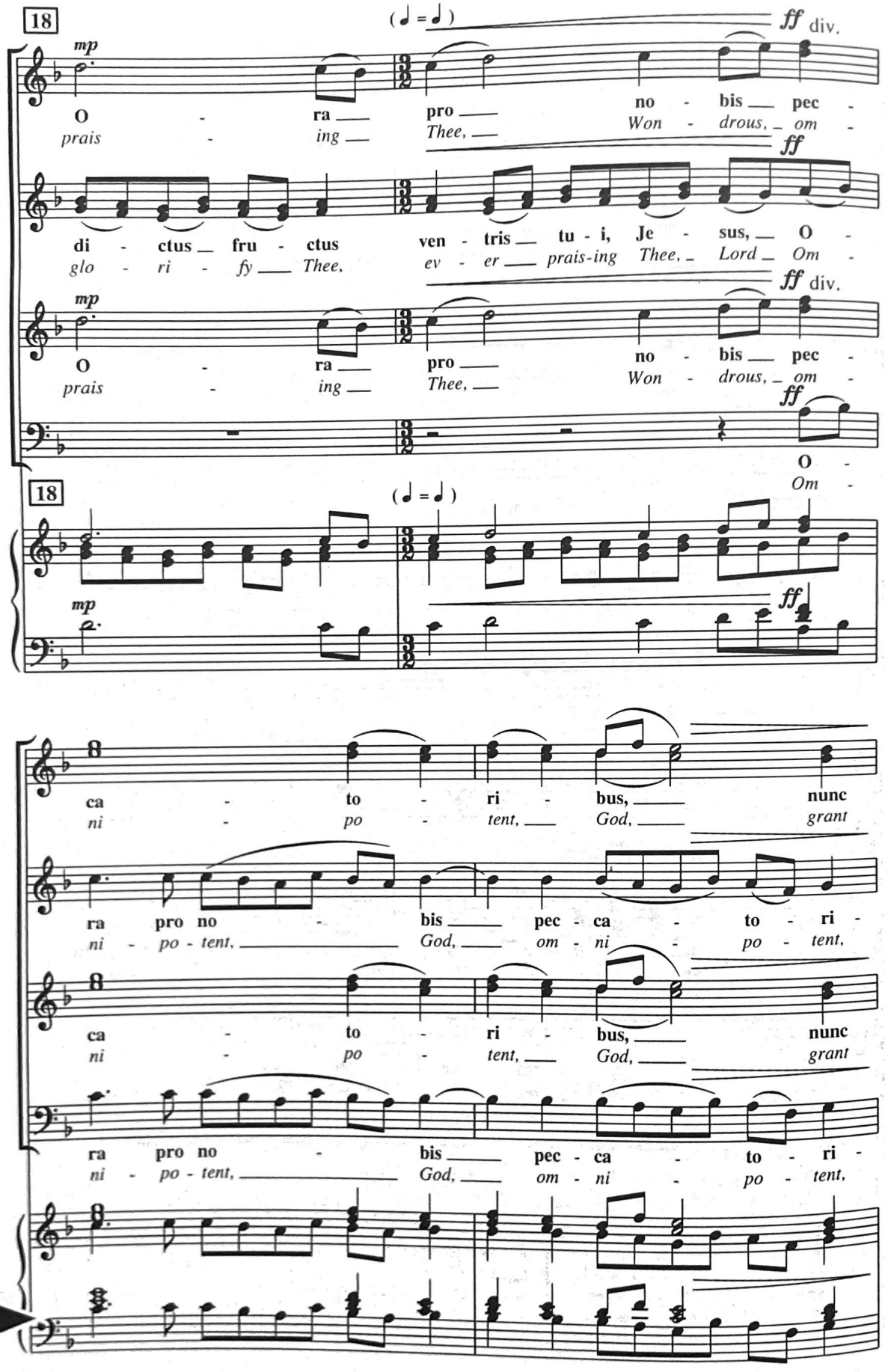
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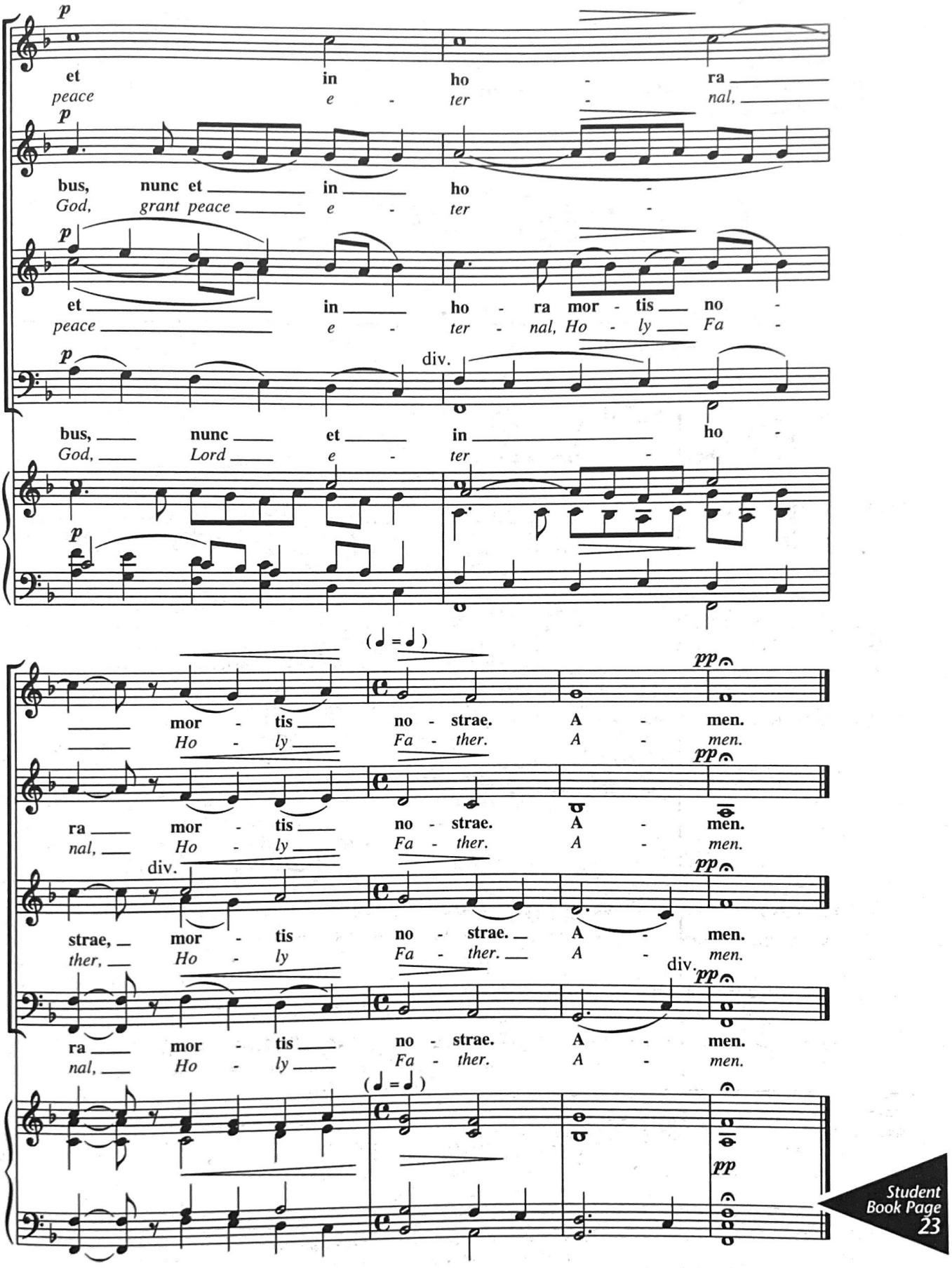
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AVE VERUM CORPUS (HAIL TO THEE, TRUE BODY) (K. 618)

Composer: Wolfgang Amadeus Mozart (1756-1791), edited by Bernard Jones
Text: Latin Hymn (attributed to Pope Innocent III or Innocent IV)

Voicing: SATB
Key: D Major
Meter: ¢
Form: Through-composed motet

Style: Classical; chorale-style
Accompaniment: Keyboard
Programming: Concert, Contest or Festival

Ranges:

Student Book Page 24

AVE VERUM CORPUS (K. 618)
Composer: Wolfgang Amadeus Mozart (1756-1791), edited by Bernard Jones
Text: Latin Hymn (attributed to Pope Innocent III or Innocent IV)
Voicing: SATB

Cultural Context:
The motet, "Ave Verum Corpus," was written by Wolfgang Amadeus Mozart the summer before he died. Traditionally a motet is an unaccompanied sacred choral work, but in this instance he scored "Ave Verum Corpus" for 4-part voices, strings and organ. In his brief life of 35 years, Mozart composed over 528 compositions. His works exhibit a technique, design and dramatic sense that was unequaled in the Classical period. Most of Mozart's compositions were of a secular nature including operas, symphonies, concertos, chamber music and piano works; however, late in his career he began composing sacred works for chorus. "Ave Verum Corpus" is one of these remaining sacred compositions.

Musical Terms:
Adagio *sotto voce* motet

Pronunciation Guide:

Latin: *Ave, Ave verum Corpus natum de Maria Virgine:*
Pronunciation: AH-veh AH-veh VEH-r̄oom KOHR̄-poos NAH-toom deh mah-R̄EE-ah VEER̄-jee-neh

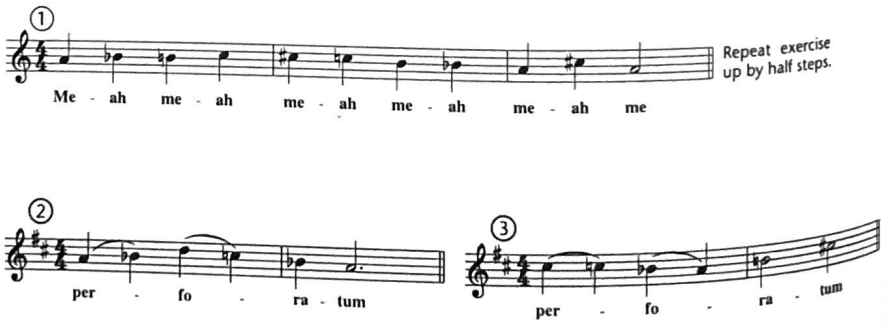
Vere passum immolatum in cruce pro homine:
VEH-r̄eh PAH-soom ee-maw-LAH-toom een KR̄OO-cheh pr̄aw AW-mee-neh

Cujus latus perforatum unda fluxit et sanguine:
KOO-yoos LAH-toos peh r̄-faw-R̄AH-toom OON-dah FLOOX-eet eht SAHN-gwee-neh

Esto nobis praegustatum in mortis examine.
EH-staw NAW-bees pr̄eh-goo-STAH-toom een MAWR̄-tees ehks-AH-mee-neh

• r̄ = rolled or flipped r.

Preparation:
Use these exercises to achieve tuning of the half steps found in "Ave Verum Corpus."



Evaluation:
- Find places in this motet where special attention to half steps is necessary.
- Which voice part(s) appear to have the most accidentals?
- Which voice part(s) has the fewest accidentals?

24

(Answers to Student Page)
Evaluation:
- *Attention to half steps is vital in the middle section (mm. 22-29).*
- *The Soprano and Tenor parts appear to have more accidentals.*
- *The Bass and Alto have fewer accidentals.*

Objectives:

- The student will demonstrate performance techniques including pitch and rhythmic accuracy. (*National Standard* 1A,1C,1D)
- The student will develop an awareness of intonation and key through the study of accidentals and whole and half step relationships. (*NS* 1C)

Historical/Stylistic Guidelines:

Read and discuss the information under the Cultural Context on the student page.

Additional facts on Mozart include:

- A successful child prodigy who by the age of six had presented concerts and recitals in Germany and Austria.
- Began composing early in life and by the age of ten had written symphonies, piano concerti, and other works.
- Regarded as the supreme master of the Classical style in all forms of the period.
- A prolific composer who died at age 35, having completed 12 operas, 41 symphonies, almost 40 concerti, numerous smaller chamber ensembles, a large body of church music, and many works for solo keyboard or solo instrument and keyboard.

This hymn exhibits the solemnity, tenderness and dignity found in Mozart's church music, as well as his fluent part-writing and mastery of form and modulation.

Translation: Hail to Thee, True Body, born of the Virgin Mary, who has suffered and was sacrificed on the cross for all, whose side was pierced and was flooded with a wave of blood, be to us a foretaste in the trial of death.

Vocal Technique/Warm-Ups/Exercises:

- Challenge singers to use a pure tone with little or no vibrato. Focus on the desired tone by isolating the Soprano part, mm. 3-11, and having all sopranos sing this phrase on the neutral vowel "too." Add one voice part at a time, singing the soprano line in unison, asking them to match the desired soprano tone. The goal is to build a consistency of tone in all voice parts.
- Isolate the sections where harmonic changes demand attention to tuning accidentals. Develop a strong Bass line upon which the other voices are layered.
- To prepare the singers in utilizing relaxed, deep breathing, practice singing the long phrase (mm.3-11) in 4-Parts on a neutral syllable, encouraging the sustained, yet free flowing breath.

Rehearsal Guideline And Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Focus on the warm-ups in the Preparation section of the student page and those listed in the Vocal Technique section above.
3. Ask students to circle all accidentals found in their voice part. Isolate these sections and teach separately. Let them hear how the harmonic changes demand accurate tuning of these accidentals.
4. Prior to teaching the text, rehearse on a neutral syllable or use your reading method. This will help the students secure pitches and rhythms. Add the text gradually.
5. Work for appropriate word stress, pointing out to the students how the rise and fall of the line fits the text.

Performance Tips:

- Work to stagger the breathing so the momentum of the piece will flow.
- Give attention to the harmonic tension-release opportunities. Make the students aware of these opportunities as they occur in the different voices.

Evaluation:

- Record the singers performing this piece. Evaluate for style, intonation and balance. (*NS* 7A)
- Divide the choir into small ensembles, giving them the opportunity to sing for one another. Again, ask students to evaluate for style, intonation and balance. (*NS* 1B,7A)

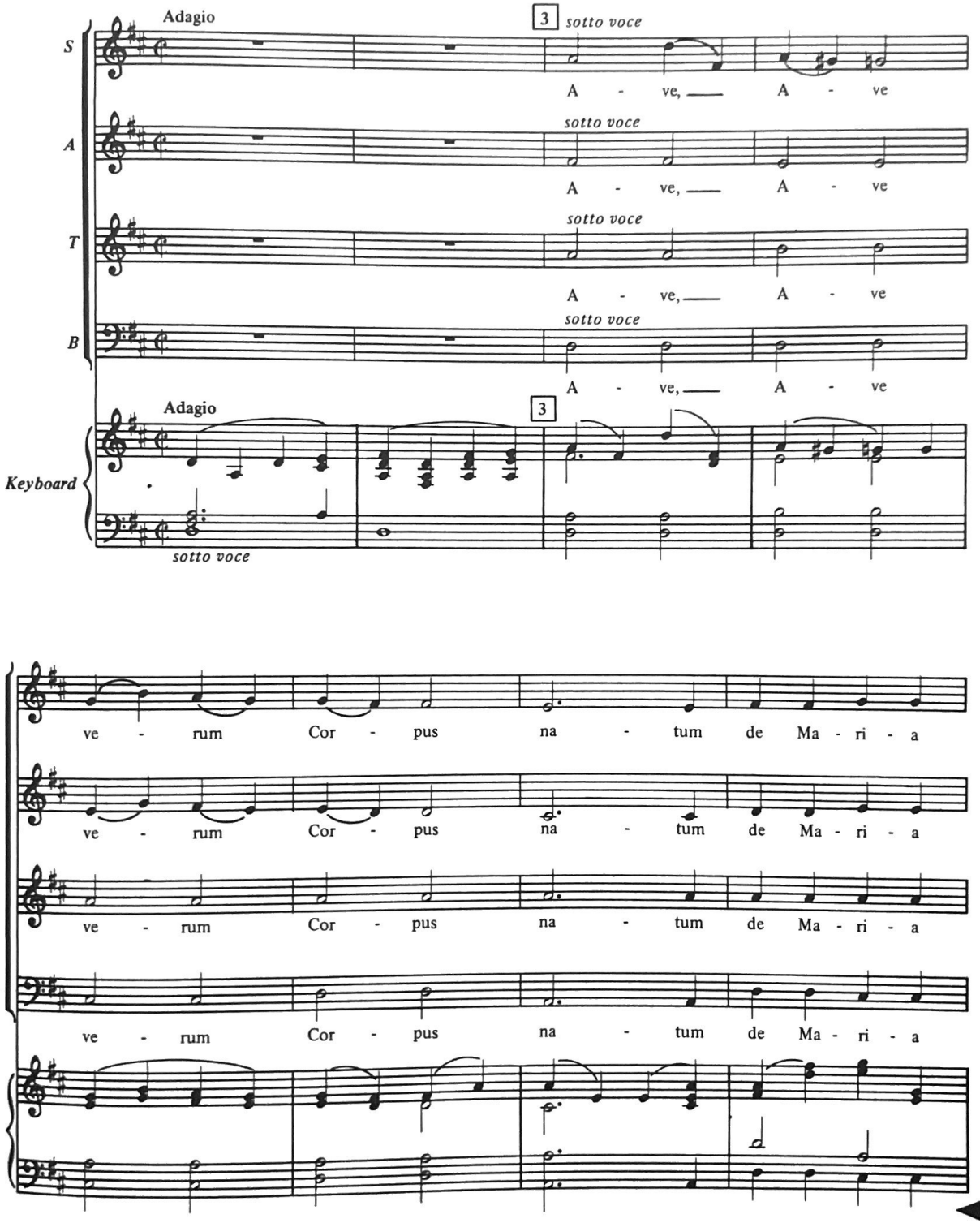
Extension:

There is a vast amount of Mozart's choral music available on tape and CD. Play other compositions by Mozart and encourage the students to discuss the style, tone and other aspects you have studied while learning this piece. (*NS* 6E)

Ave Verum Corpus

For SATB and Keyboard

Edited by BERNARD JONES

WOLFGANG AMADEUS MOZART
(1756-1791)

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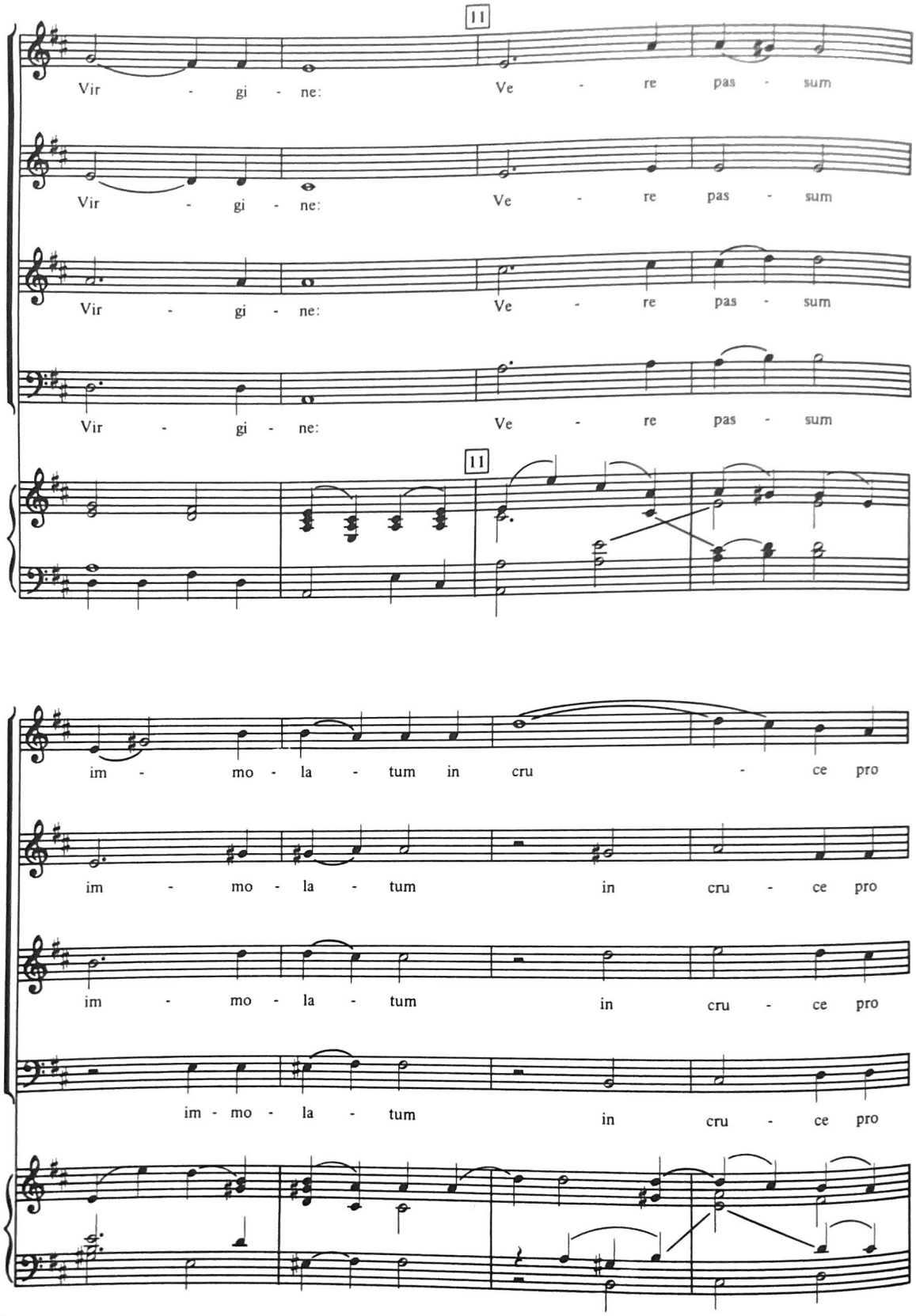
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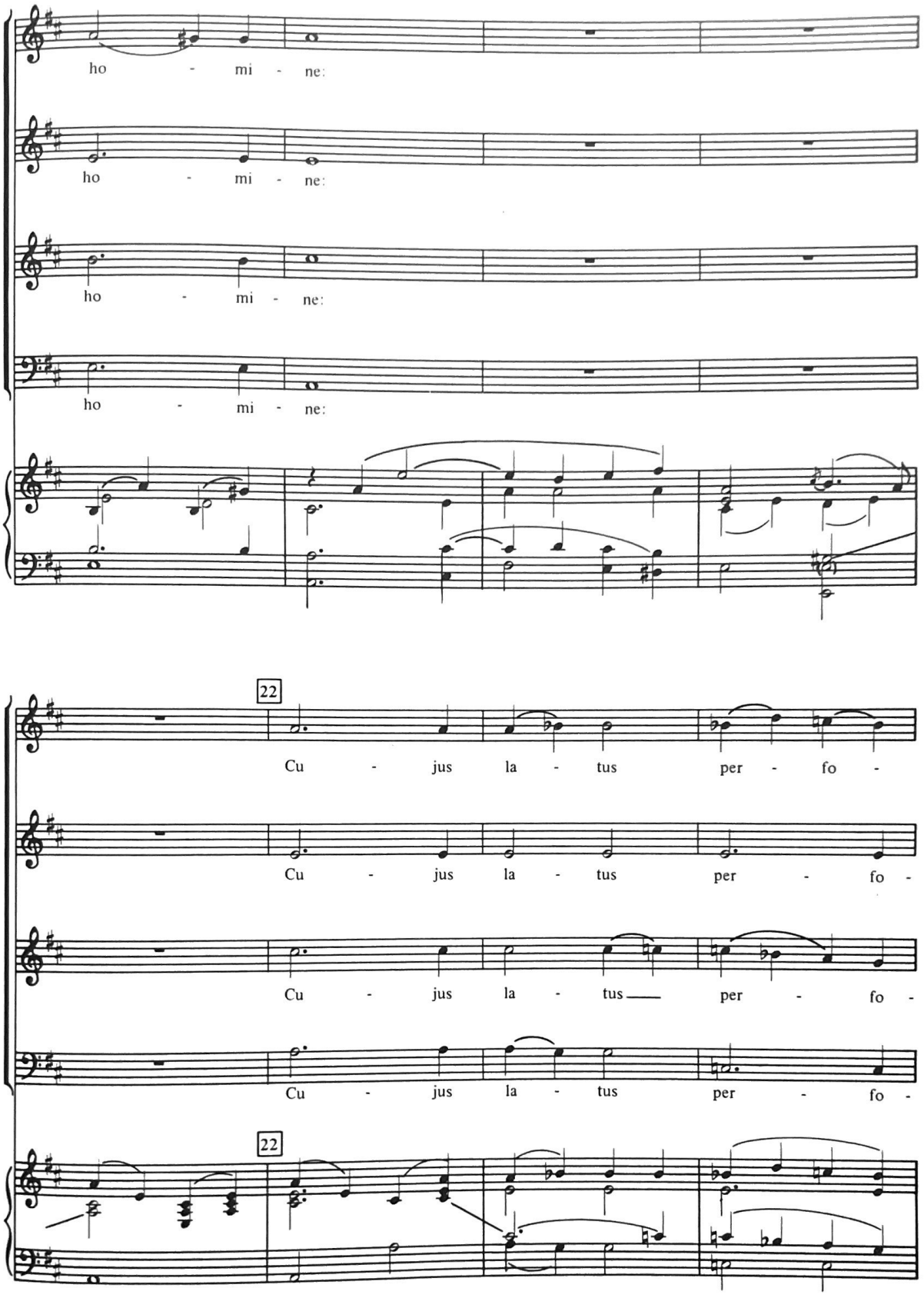
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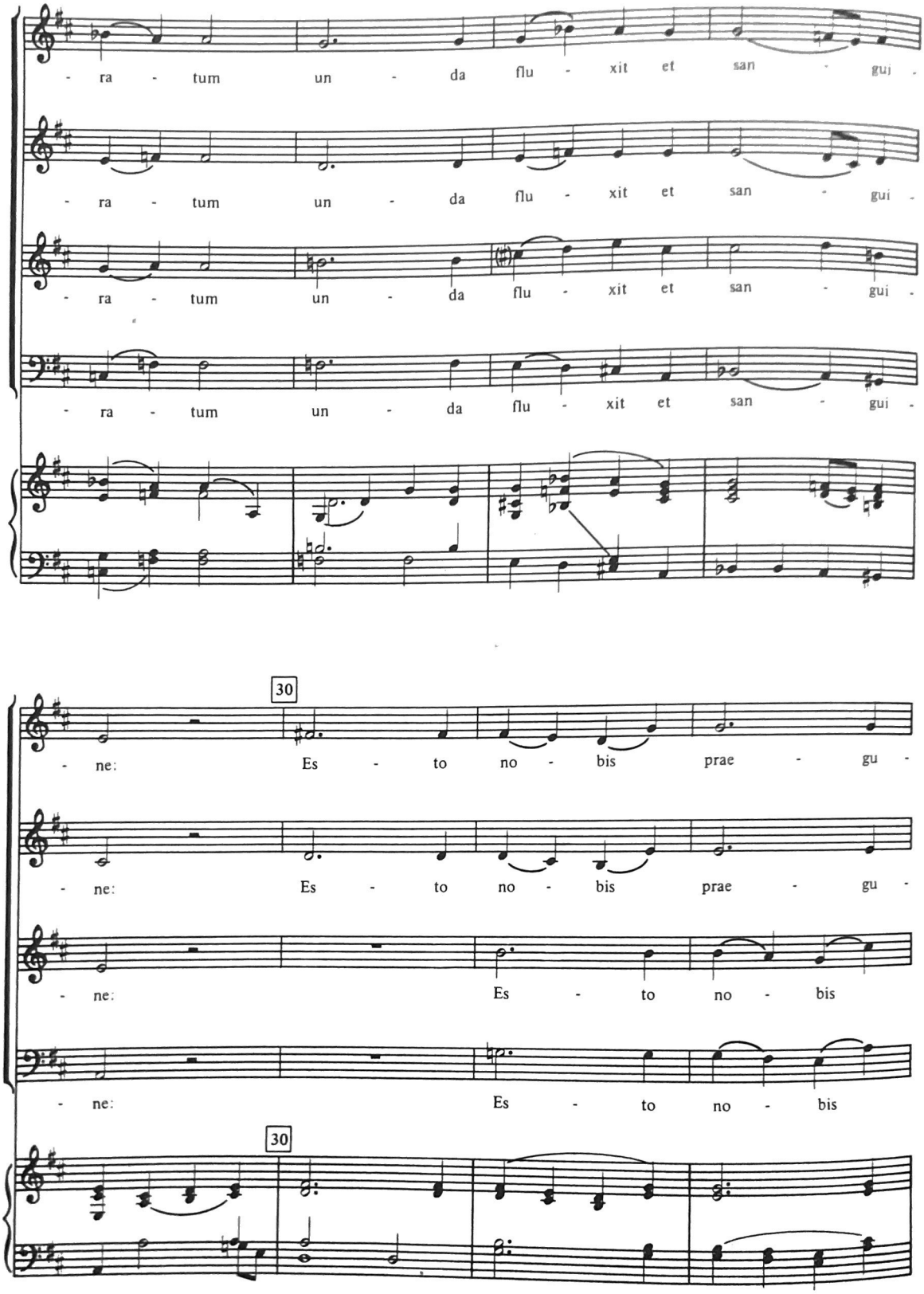
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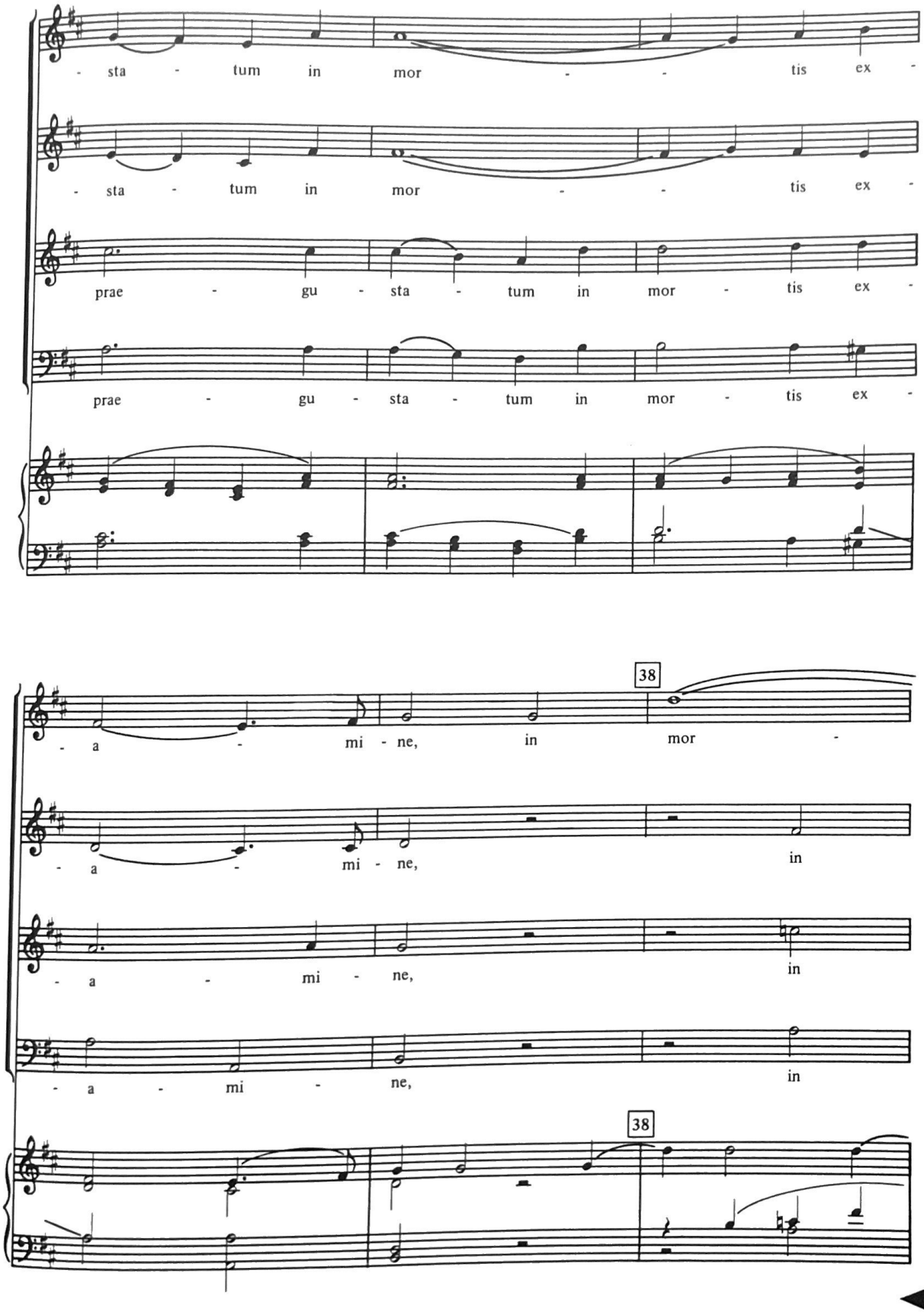
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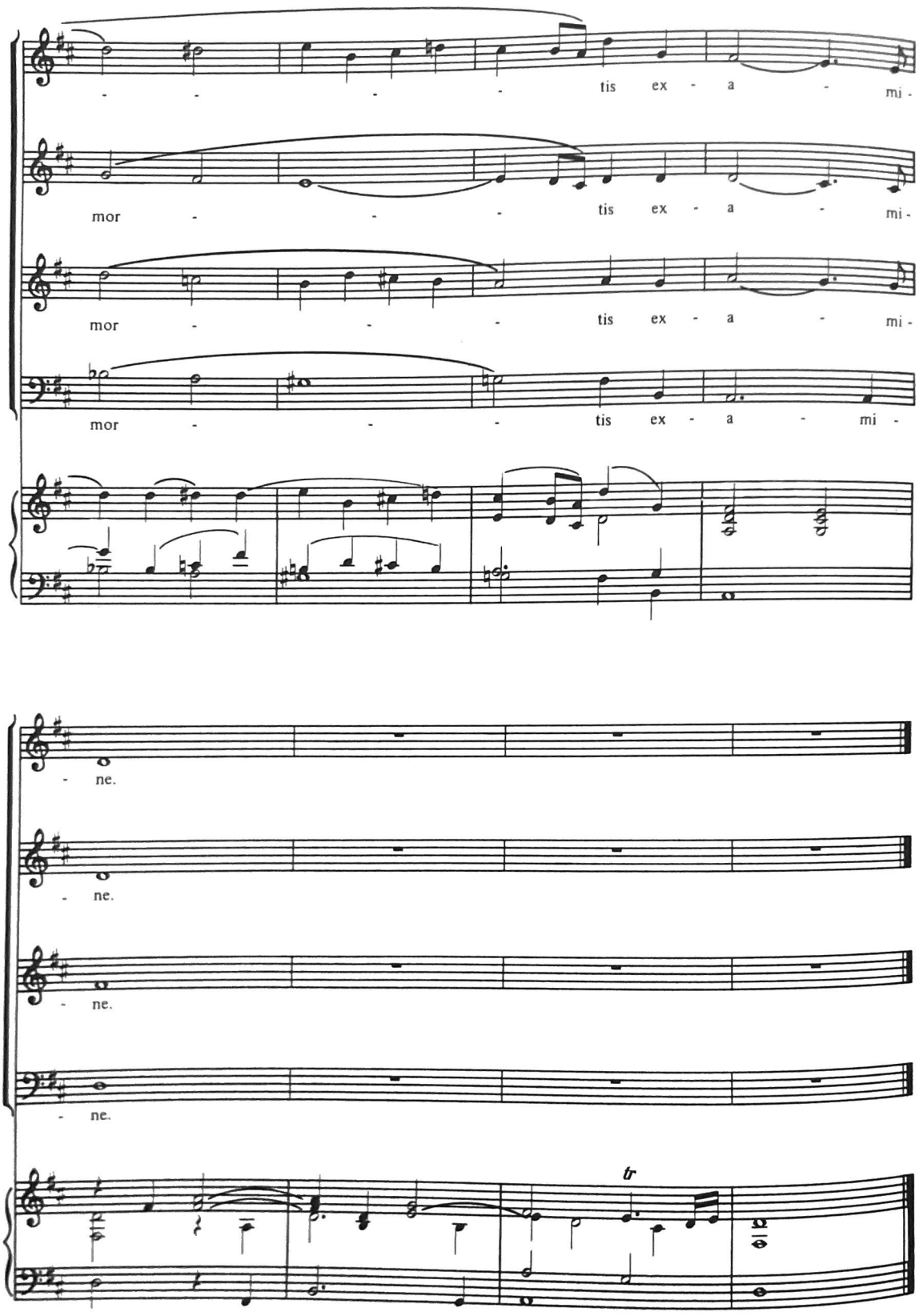
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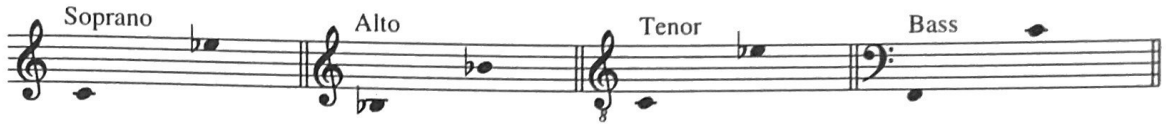
BASKET (from *Four Pastorales*)

Composer: Cecil Effinger (1914-1990)
Text: Thomas Hornsby Ferril (b. 1896)
Voicing: SATB

Key: C Major and G Minor Tone Centers
Meter: Mixed Meter
Form: Through composed
Style: Contemporary; legato

Accompaniment: a cappella voices with Solo Oboe
Programming: Concert, contest

Ranges:

Student Book Page 31

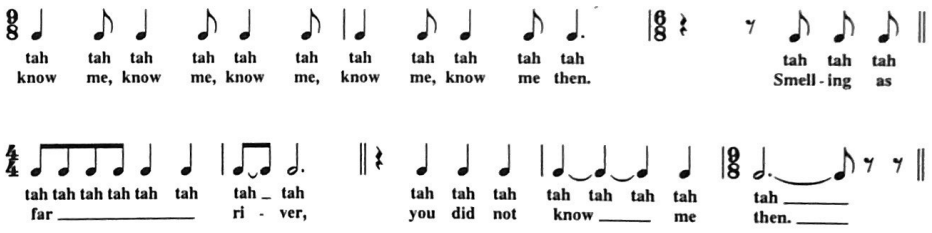
BASKET (from *Four Pastorales*)
Composer: Cecil Effinger (1914-1990)
Text: Thomas Hornsby Ferril (1896-1988)
Voicing: SATB

Cultural Context:
A set of four songs, entitled *Four Pastorales*, includes "Basket", set for mixed a cappella voices and oboe. The other titles include "No Mark," "Noon" and "Wood." The text of these four songs were taken from Thomas Hornsby Ferril's *New and Selected Poems*. In 1964 Cecil Effinger set the poems to music.

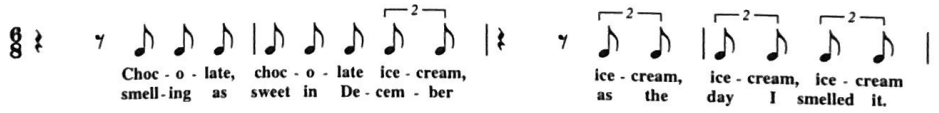
Cecil Effinger was born in Colorado Springs, Colorado, and eventually became a professor at the University of Colorado. His compositional media included music for orchestra, chamber music, organ, choir, opera, and concert band. Interestingly enough, he invented the music typewriter in 1955. Effinger died on December 22, 1990.

Musical Terms:
Molto meno mosso pastorale

Preparation:
- Chant the following rhythms. First, use a neutral syllable; remember to keep the eighth note constant.



- Now try this rhythm exercise. Use the words "choc-o-late ice-cream" to help you execute the rhythm pattern correctly. Try the exercise on the text.



Evaluation:
Listen to a recording of your choir rehearsing or performing this song.
- In mm. 14-16, do the duple subdivisions (♪♪) sound faster or slower than the normal triple subdivision (♪♪♪) of the beat?
- In mm. 31-36, do the triplet subdivisions (♪♪♪) sound faster or slower than the normal eighth note subdivision (♪♪)?

31

(Answers to Student Page)
Evaluation:
- *The duple subdivisions feel or sound slower than the usual triple divisions of the beat in mm. 14-16.*
- *The triplets feel or sound faster than the eighth note rhythm patterns in mm. 31-36.*

Objectives:

- The student will develop the singing voice through good vocal tone, proper breath support, vowel pronunciation and placement/focus, tongue placement, and head/chest voice. (*National Standard* 1C)
- The student will develop good choral ensemble techniques by blending with other ensemble voices utilizing tone quality, diction and intonation. (*NS* 1A,1C,1D)
- The student will develop performance techniques including pitch and rhythm accuracy, style characteristics which involve dynamics and composer intent, phrasing, textual clarity, and expression. (*NS* 1A,1C,1D)

Historical/Stylistic Guidelines:

Refer to the Cultural Context section on the student page.

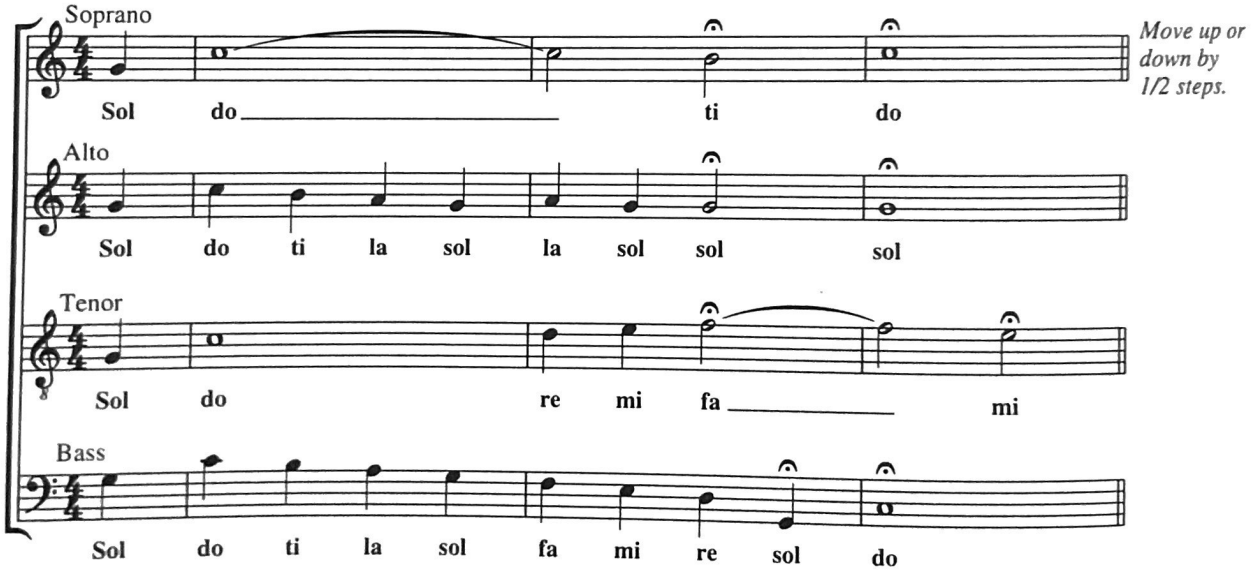
Cecil Effinger, a twentieth century American composer, has created a haunting intensity with his musical setting of this Thomas Hornsby Ferril text. The overall character, however, remains seemingly soft and reflective. The music reflects the descriptive lines, the ranges are relatively comfortable, and the melodic and harmonic material is well-written and sometimes surprising.

The oboe part creates a charming contrast to the homophonic texture of the voice parts. Effinger was, himself, an accomplished oboist. He played principal oboe in the Colorado Springs Symphony Orchestra, the Denver Symphony Orchestra, and served as leader of the 506th Army Band.

Vocal Technique/Warm-Ups/Exercises:

Tuning unison singing as well as part singing, breath management, and unified pronunciation and vowel shapes are of primary importance to a skillful and impressive performance of this song. Use the exercise below to assist students in accomplishing these musical techniques.

- Sing on solfege, numbers or a neutral syllable.
- Try singing the exercise at exaggerated dynamic levels.



Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student book. (*NS* 6B)
2. Use the exercise on the student page to practice the rhythmic texture and metric changes that occur throughout the piece. Chant the text in rhythm.
3. Rehearse the Soprano and Bass parts together. Secure all unisons and dissonances. Rehearse the Alto and Tenor parts together. The singers should match sound and tone color to the point that the dueting seems to be one voice in two parts.

4. The Soprano I and Tenor I parts are identical in m. 25 beginning with the word "birch." Have these voice parts sing this phrase together. The Soprano II and Tenor II parts are almost identical at m. 25. Rehearse these two parts, pointing out the very slight pitch differences.
5. The Bass II part should sing one dynamic level above the rest of the ensemble at. m. 24 for the best balance in the choral blend.
6. The voice parts that are in dissonance with each other need to sing with more strength in the sound than the other parts.
7. Tune voice parts to themselves by matching vowel shapes and tone color on their individual parts. Tuning of half steps within each individual part is crucial throughout the song.
8. Emphasize adequate support of the vocal lines with constant and conservative airflow. Concentrate working on expanding around the waist area and lower rib cage as students sing.

Performance Tips

- Put a slight *crescendo* on the quarter note values and a slight decay on the eighth note values in the "Know me, know me, know me..." section (mm. 2-4 and 43-45).
- Be very deliberate with the duple rhythm patterns in mm. 14-16.
- Intensify the triplet rhythm patterns in mm. 31-36.
- The tone production of the ensemble must involve rich, warm, and freely produced sound. Singers' awareness of the "yawn" feeling inside the mouth and an open vocal tract at all times will assist the resonance needed to achieve the correct tone color. A certain "pleading" sound should be present in the voices.
- Dynamics that are too "safe" can be boring. Without distortion, exaggerate the dynamic levels. Work for "feeling" the proportion of volume to the text.
- Give special attention to syllabic and word stress for the most musical delivery of the song.
- Key to performer and listener enjoyment is the emotional as well as vocal energy the singers can give to this lovely vignette.

Evaluation:

- The questions below may help in evaluating the choir's progress. As you listen to a recording of your group singing "Basket," listen for the following: (*NS* 7A,7C)
  - Were the duplet and triplet rhythm patterns different and obvious? Meter changes?
  - What was the overall tonal quality of the choir? Was it the desired tone?
  - Did each singer utilize good ensemble techniques by blending with other ensemble voices by the use of correct diction and intonation?
  - Was the entire dynamic spectrum used? Where could there have been more dynamic contrast?
  - Was the meaning of the text and mood of the piece conveyed to the listener through the performance?

- After evaluating the taped performance, re-teach areas which fall short of your desired expectations. Share the tape and your comments with the class.

Extension:

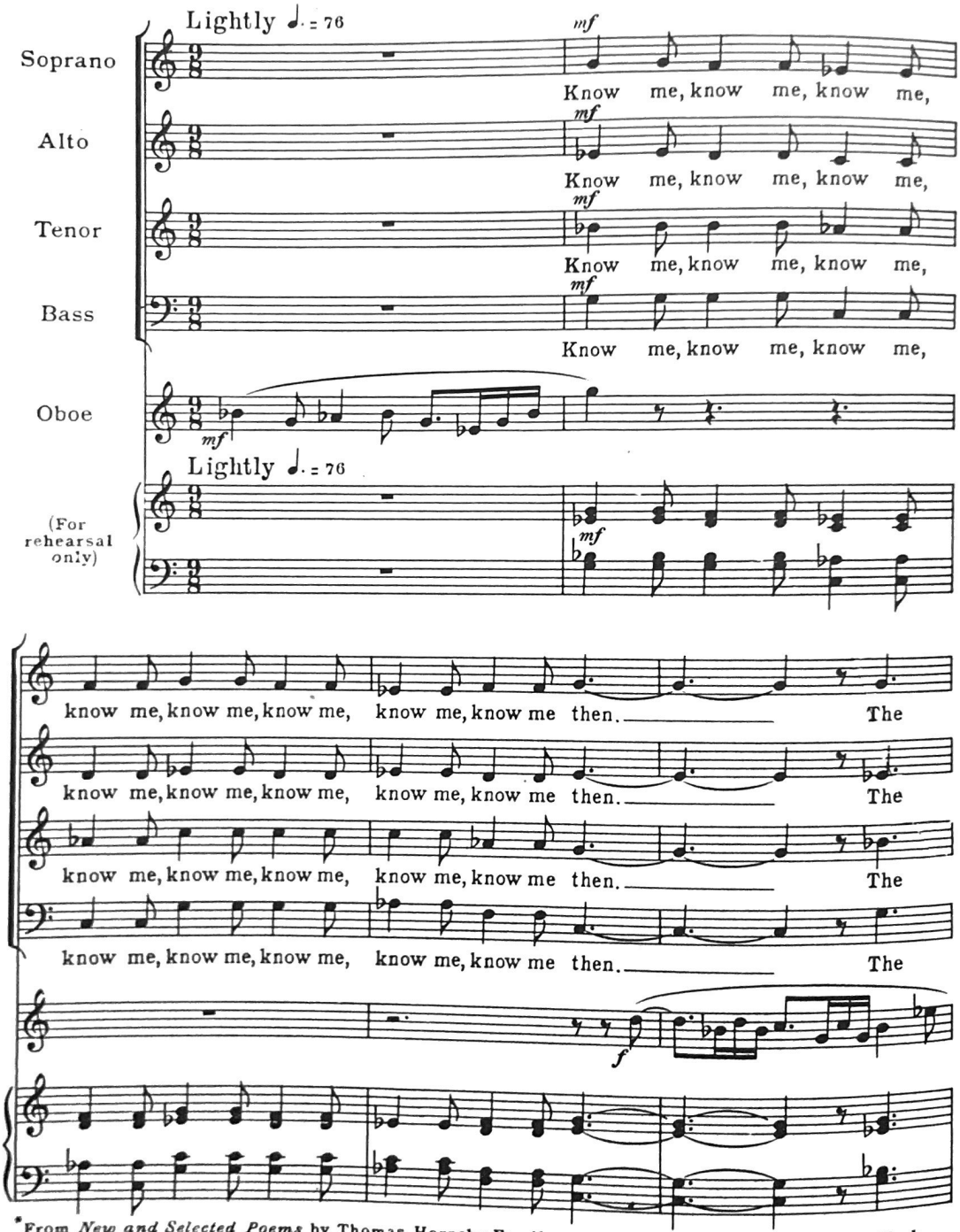
Expose the students to other poem sets for comparison, evaluation, or performance. Some examples might be the poetry of Robert Frost or Christina Rossetti. (*NS* 8C)

Basket

(from FOUR PASTORALES)

For SATB and Oboe

Text by
THOMAS HORNSBY FERRIL (1896-1988)

Music by
CECIL EFFINGER (1914-1990)

*From *New and Selected Poems* by Thomas Hornsby Ferril, published by Harper & Row, New York. Used by permission.

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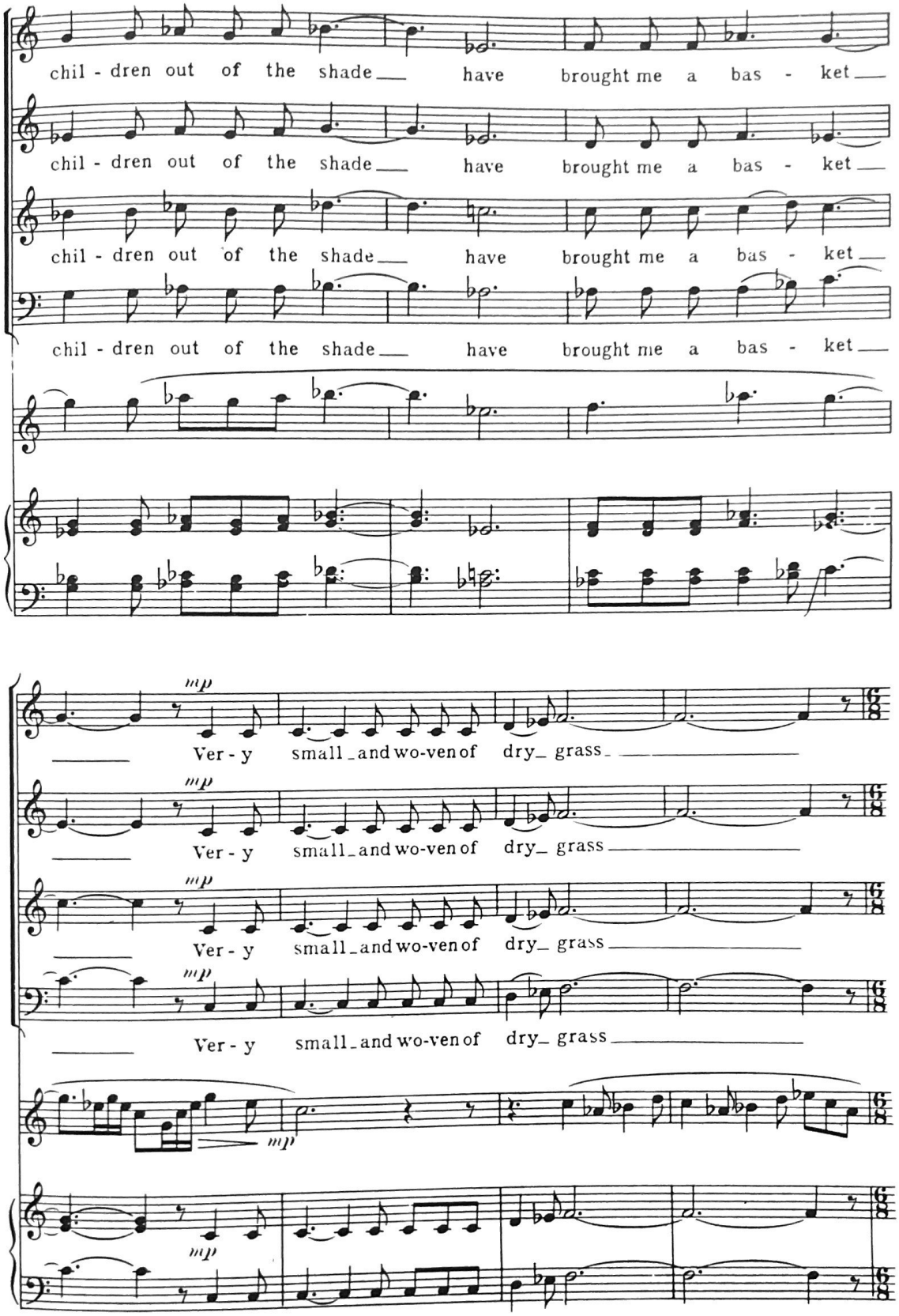
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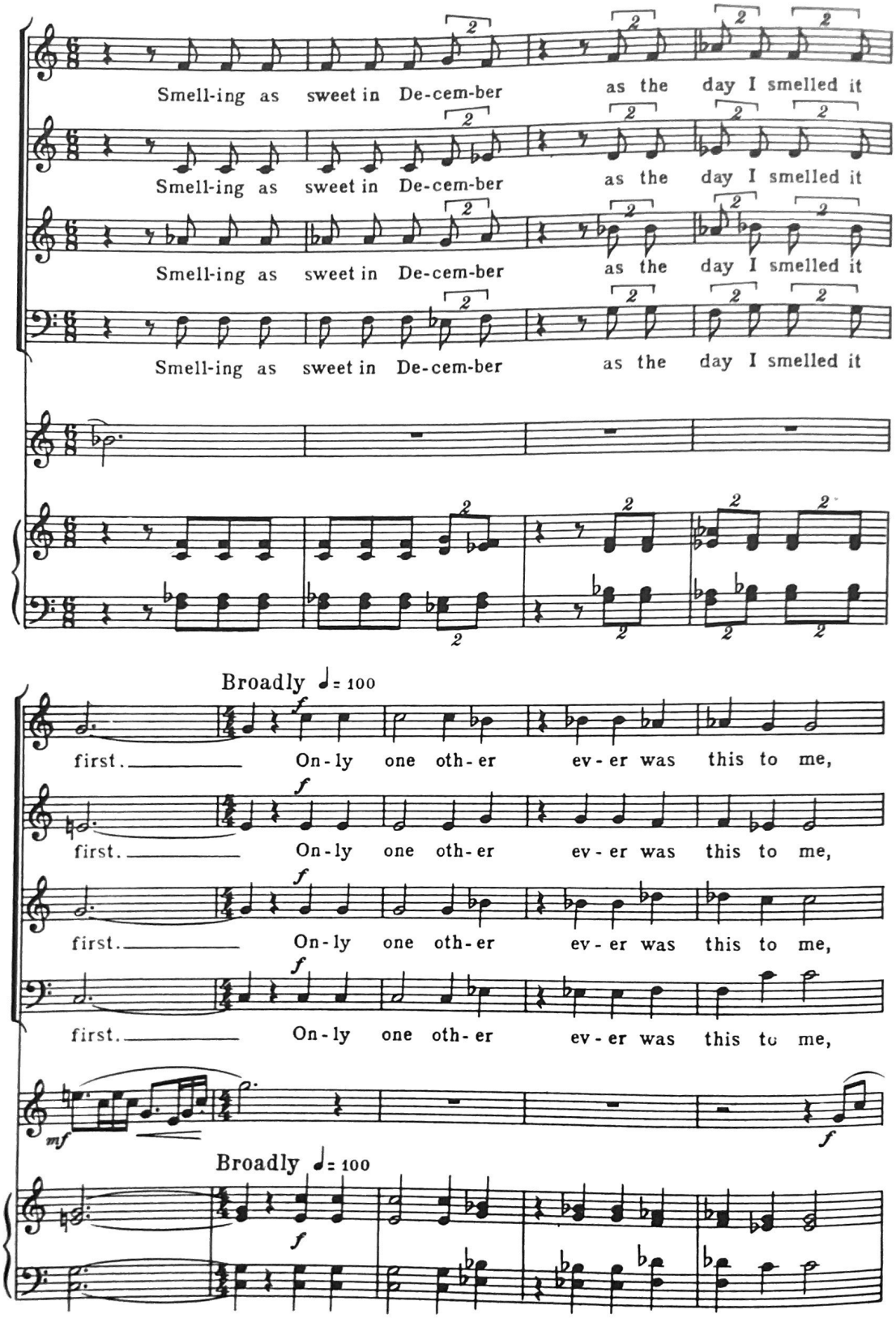
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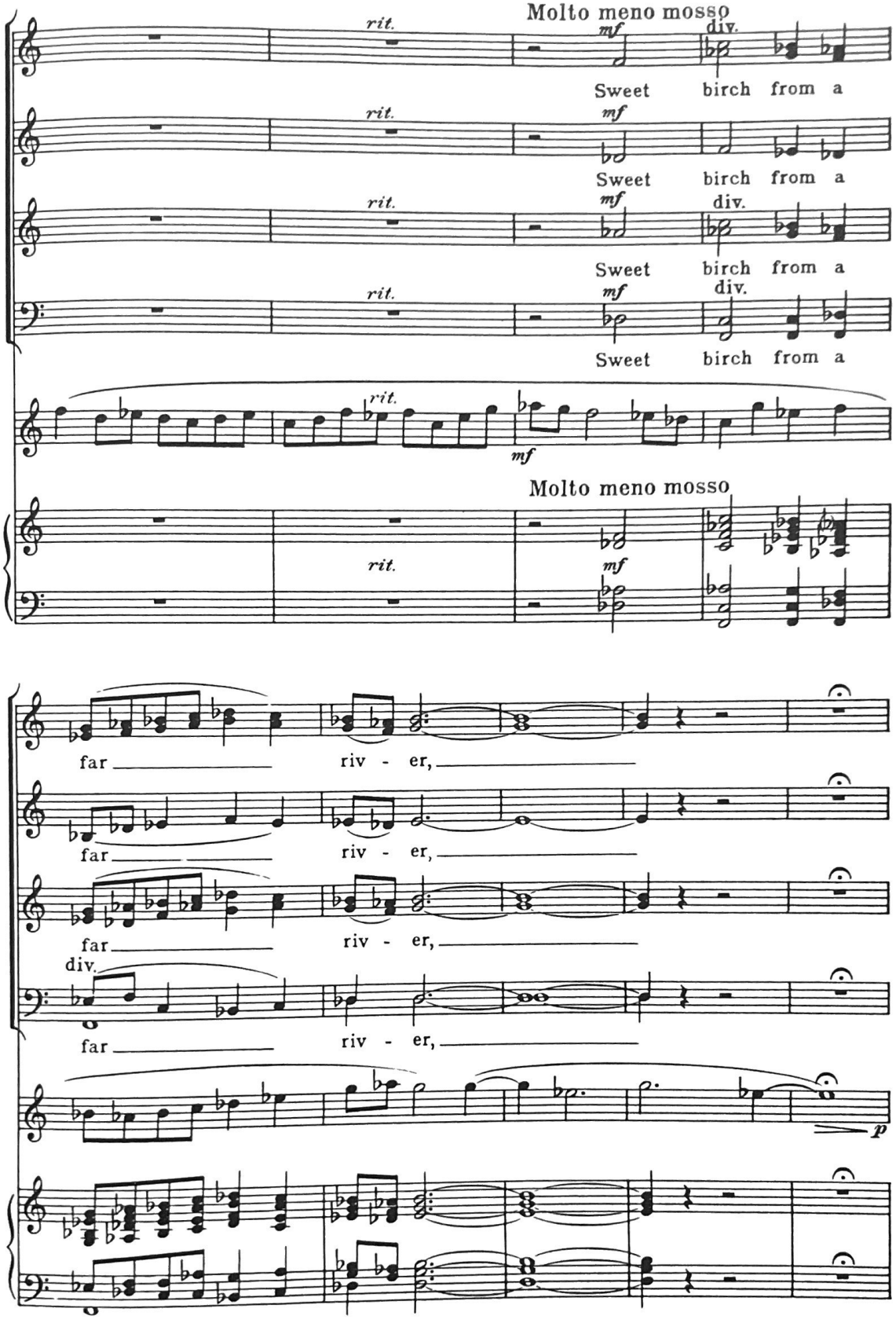
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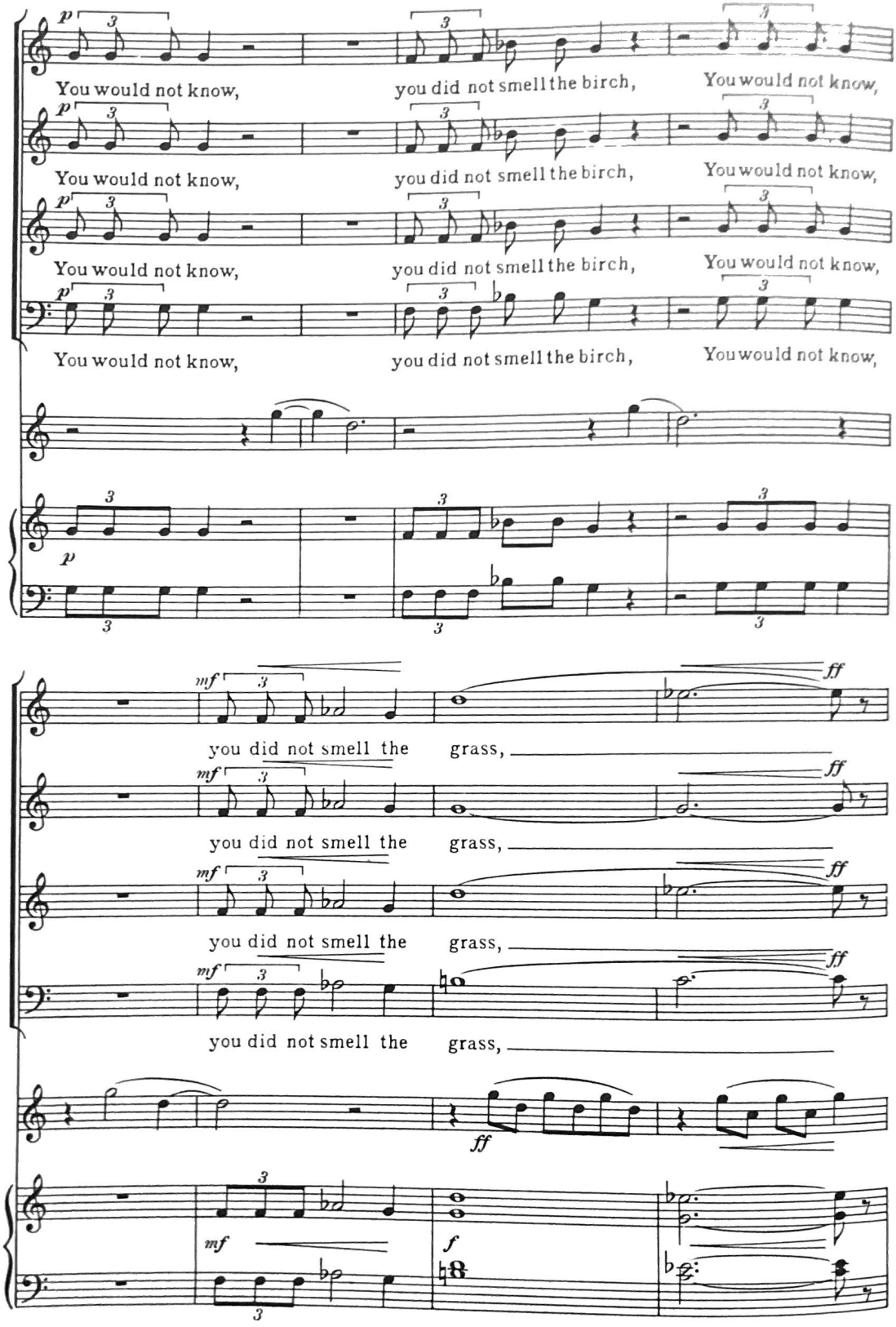
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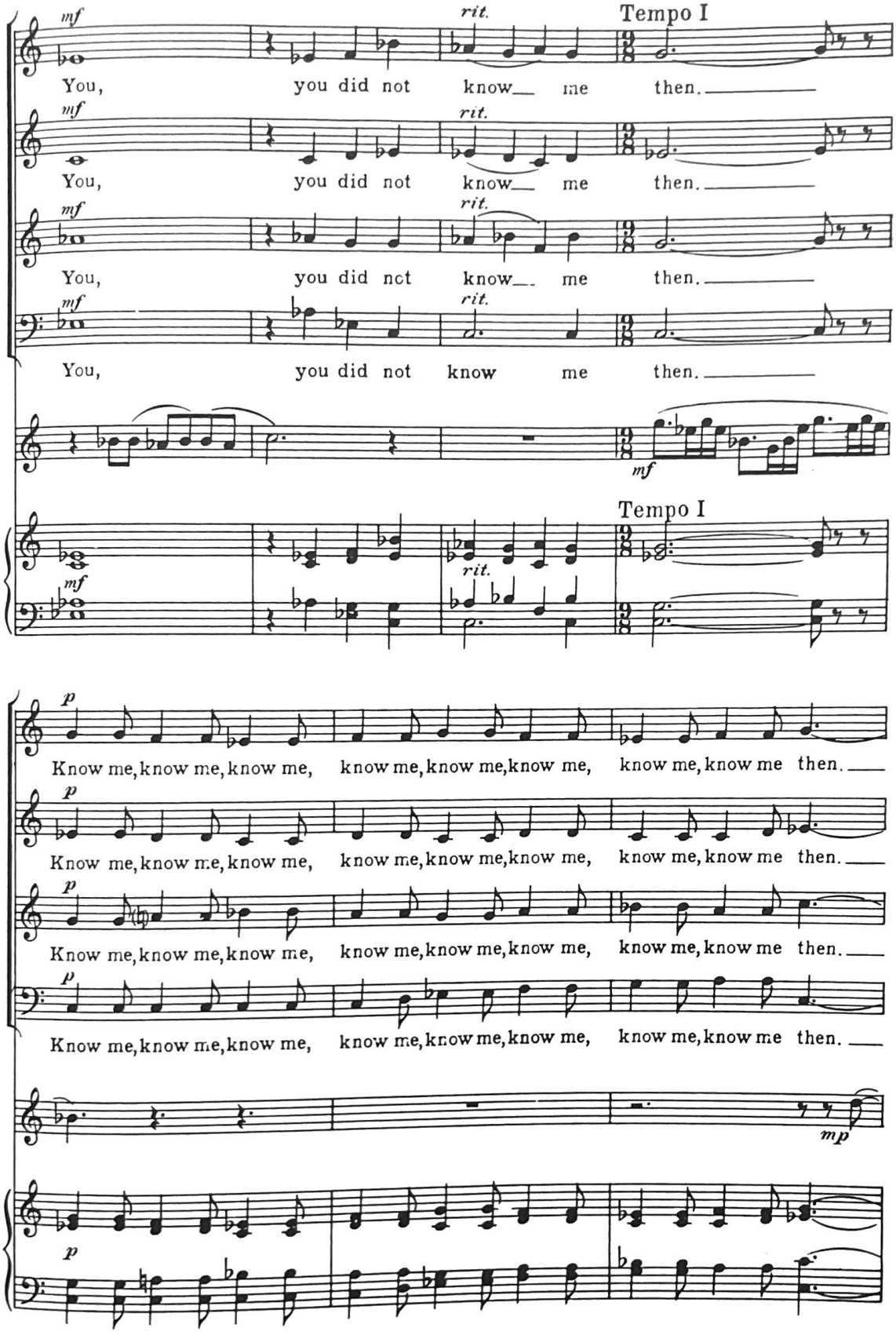

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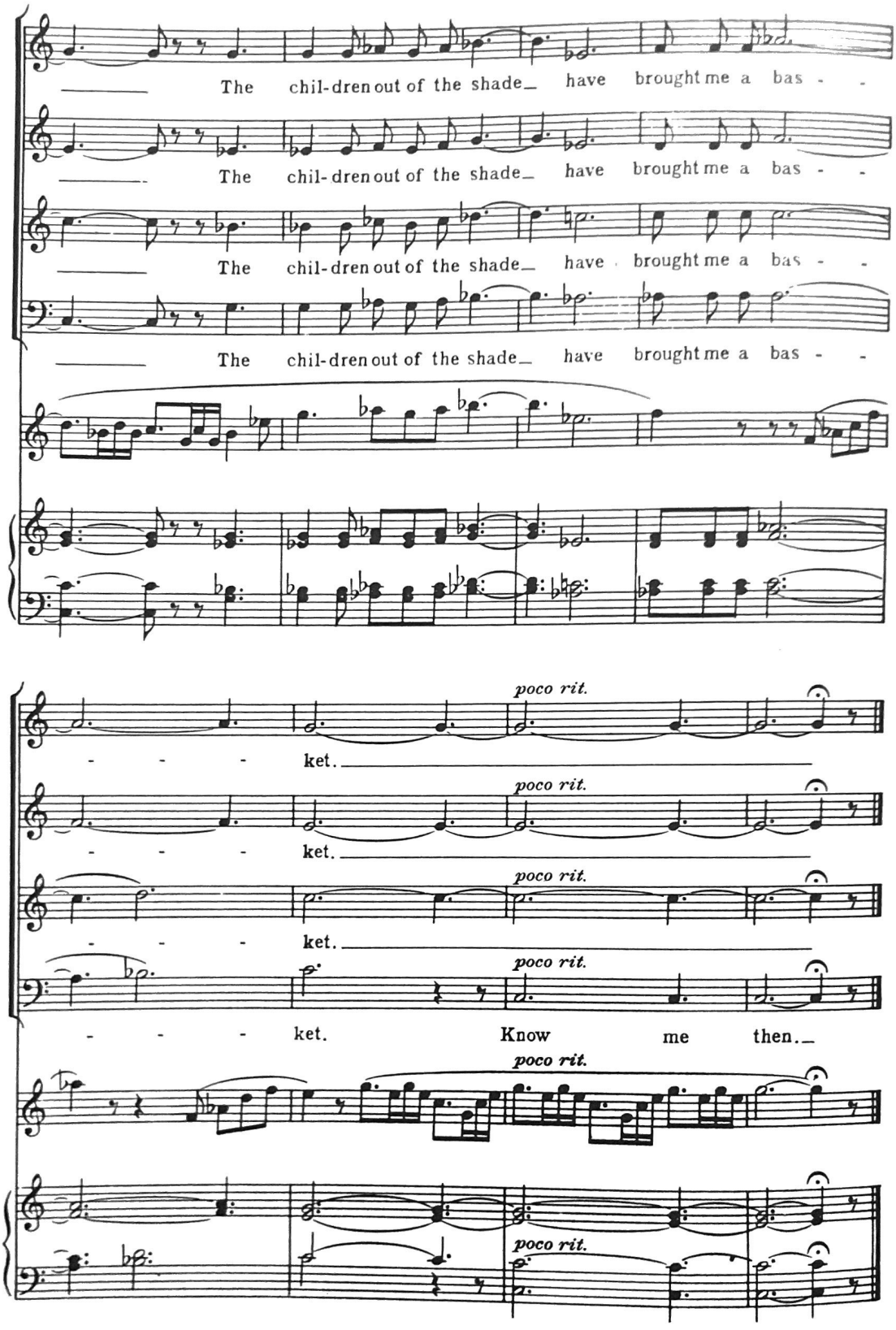
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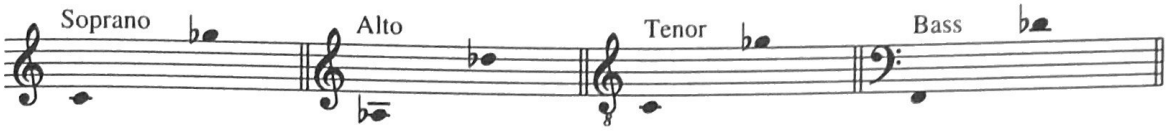
BITTER FOR SWEET

Composer: John Chorbajian (1936-)
Text: Christina Rossetti (1830-1894)
Voicing: SATB (divisi)

Key: D♭ tonal center
Meter: Mixed Meter
Form: Through-composed with coda

Style: Contemporary; legato and sustained
Accompaniment: a cappella
Programming: Concert, Contest or Festival

Ranges:

Student Book Page 39

BITTER FOR SWEET

Composer: John Chorbajian
Text: Christina Rossetti (1830-1894)
Voicing: SATB

Cultural Context:
John Chorbajian is a contemporary composer of music for chorus, orchestra and voice. As with many 20th Century composers, Chorbajian's music features thick or expansive harmonies and textures, changing meters and a tonal center rather than a specific key.

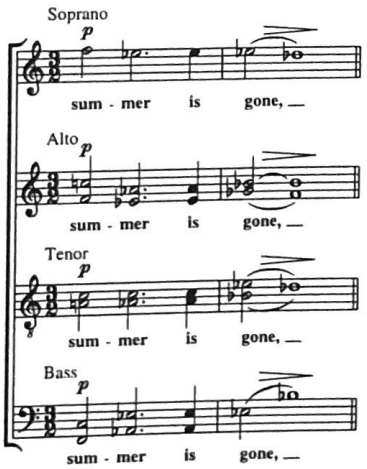
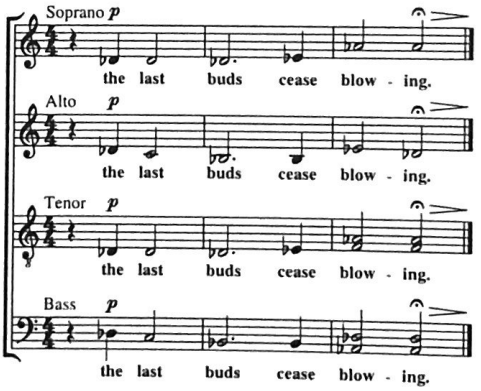
Chorbajian's "Bitter for Sweet" has many accidentals (sharps and flats). This is due in large part to the lack of a key signature, but also due to the melancholy nature of the text by Christina Rossetti. The accidentals help paint the text with changing sonorities. Read the text of "Bitter for Sweet."

Musical Terms:

cresc. poco a poco (crescendo poco a poco)	*poco rit.* (poco ritardando)	*dim.* (diminuendo)
poco tratt. (poco trattenuto)	*a tempo*	**Più lento**

Preparation:

- Final consonants help the audience to understand the text. List the final consonants for each phrase in this setting. Typically final consonants are performed with precision and crispness; an S is an example of a consonant which would be performed in a brief manner and with precision. However, there are exceptions. The consonants listed below should be slightly longer.
  NG – "going" and "blowing" N – "gone" M – "perfumes"

- What is the purpose of elongating these consonants? Practice mm. 20-21 and 55-57. Try slightly stretching the N of "gone" and the NG of "blowing."



Evaluation:

- As you perform "Bitter for Sweet" can you hear the consonants being held out to create a sense of sadness and sustain the emotion of the text?
- Write your interpretation of this beautiful text by Christina Rossetti.

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(Answers to Student Page)
Evaluation:

- *Final consonants found in the text are the following: n, s, d, l, th, f, ng, ch, t, r, st, ds*
- *One reason for stretching the consonants slightly at the end of a word is to create a sense of sadness and sustain the emotion of the text.*

Objectives:

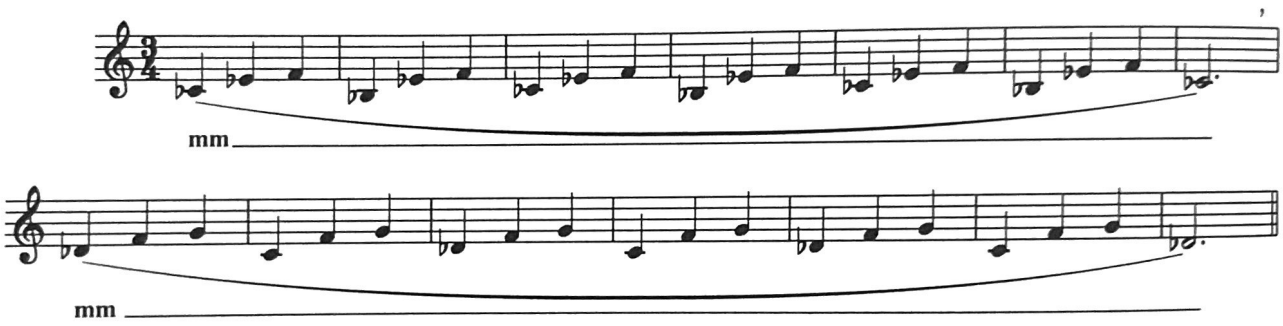
- The student will sing choral literature written for more than four parts. (*National Standard* 1E)
- The student will relate the poetry of Christina Rossetti to language arts and music settings. (*NS* 8C)
- The student will perform literature and discuss characteristics of the twentieth century era. (*NS* 9D)
- The student will sing in tune through tone-vowel placement and careful listening. (*NS* 1C)

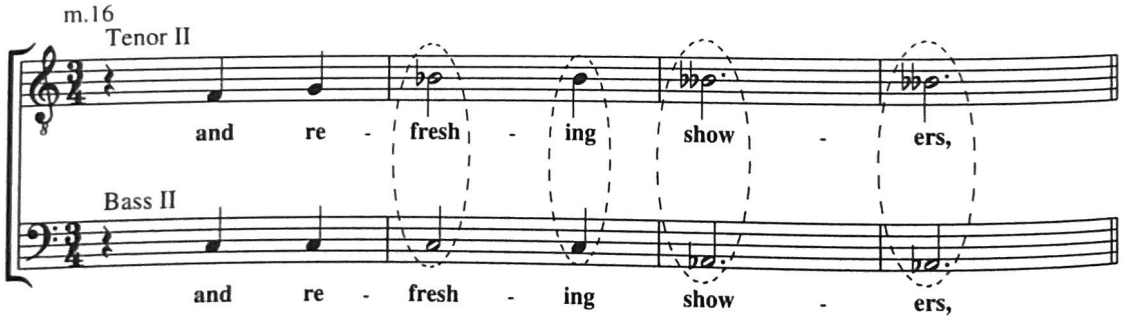
Historical/Stylistic Guidelines:

John Chorbajian was born in 1936 and is a graduate of the Manhattan School of Music. A private teacher of piano and composition, his works include pieces for chorus, orchestra and voice.

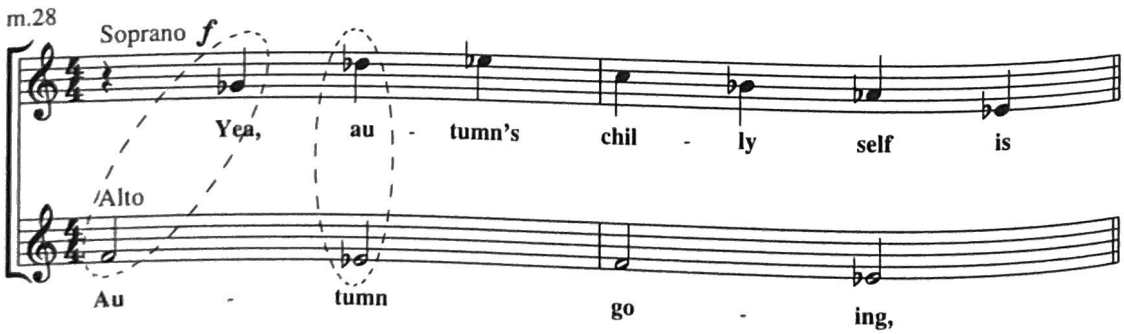
Christina Rossetti, the author of the text, was born in London, England, on December 5, 1830. She was the youngest of four children. Rossetti became the major woman poet of mid-Victorian England. Andrew Lang, in *The Cosmopolitan Magazine*, June, 1895 wrote: "For the quality of conscious art and for music and colour of words in regular composition, Miss Rossetti is unmatched."

Vocal Technique/Warm-ups/Exercises:

- To warm up the voice for singing, hum the vocal line below. Ask students to create a large space inside the mouth and send lots of air through to allow the hum to vibrate. Sustain the hum by concentrating on a constant air flow through the second and third notes of each measure.

- Practice the dissonance between Tenor II and Bass II.



- Practice the dissonance between Sopranos and Altos.



Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS 6B*)
2. Rehearse voice parts by separating the Soprano and Alto voices from the Tenor and Bass voices. If the students use a sight-reading system, use D♭ as "do" or "1" and read through voice parts using solfege or numbers. Securing voice parts is essential to this challenging piece.
3. Below is a suggested sequence for teaching voice parts.
   - Teach all voices mm. 10-11, 20-21 ("summer is gone").
   - Rehearse 4-part men in mm. 22-27 and 36-52.
   - Teach all voices mm. 53-57 and 1-9.
   - Concentrate on the dissonance between the Soprano and Alto in m. 28 (F-G-flat).
   - Rehearse the Sopranos and Altos in mm. 28-35.
   - Divide the Tenors and Basses into three equal parts (TTT and BBB) at m. 28; balance the tone clusters (mm. 27-28 and 30-31).
   - Teach the Tenor and Bass voice parts mm. 32-35.
   - Eventually, put these sections together. Keep rehearsing the more dissonant sections.
4. Keep the quarter note constant throughout the metric changes from 4/4 to 3/2 or 3/4 to 3/2. Chant the text in rhythm. Let the students discover how sensitively Chorbajian set the text of Christina Rossetti. The changing meter allows the text to be expressed freely, naturally, simply.

Performance Tips:

- Have the students share their interpretation of the text. One interpretation is that "summer" represents our youth and with each season's passing goes the passing of life.
- Note Chorbajian's instructions to perform "Bitter for Sweet" with deep feeling and melancholy. The repetition of the text heightens the melancholy characteristic Chorbajian intended.
- De-emphasize the R in words like summer, perfumes, flowers, colder, winter.
- Constantly listen for balance of voices. The melody is usually in the Soprano line, above the thick harmonic texture.
- Concentrate on the tone clusters. Each pitch must be accurate, self-assured, yet blended.

Evaluation:

As the choir listens to a recorded practice or performace of this song, have them answer the following questions and identify the sections of needed improvement. (*NS 7A*)

- Is the quarter note kept constant throughout in spite of changing meters?
  Sections that need improvement: _____.
- Were the dissonances tuned to create a clash?
  Sections that need improvement: _____.
- When singing sustained connected vocal lines there is a tendency to flat. Did the choir keep the tonal center of D♭ throughout?
  Sections that need improvement: _____.
- Were all parts secure and accurate? Listen particularly to the sections with thick harmonic texture and tone clusters for accuracy.
  Sections that need improvement: _____.
- Was the meaning of this Christina Rossetti poem conveyed through the performance?
  How could this be improved?

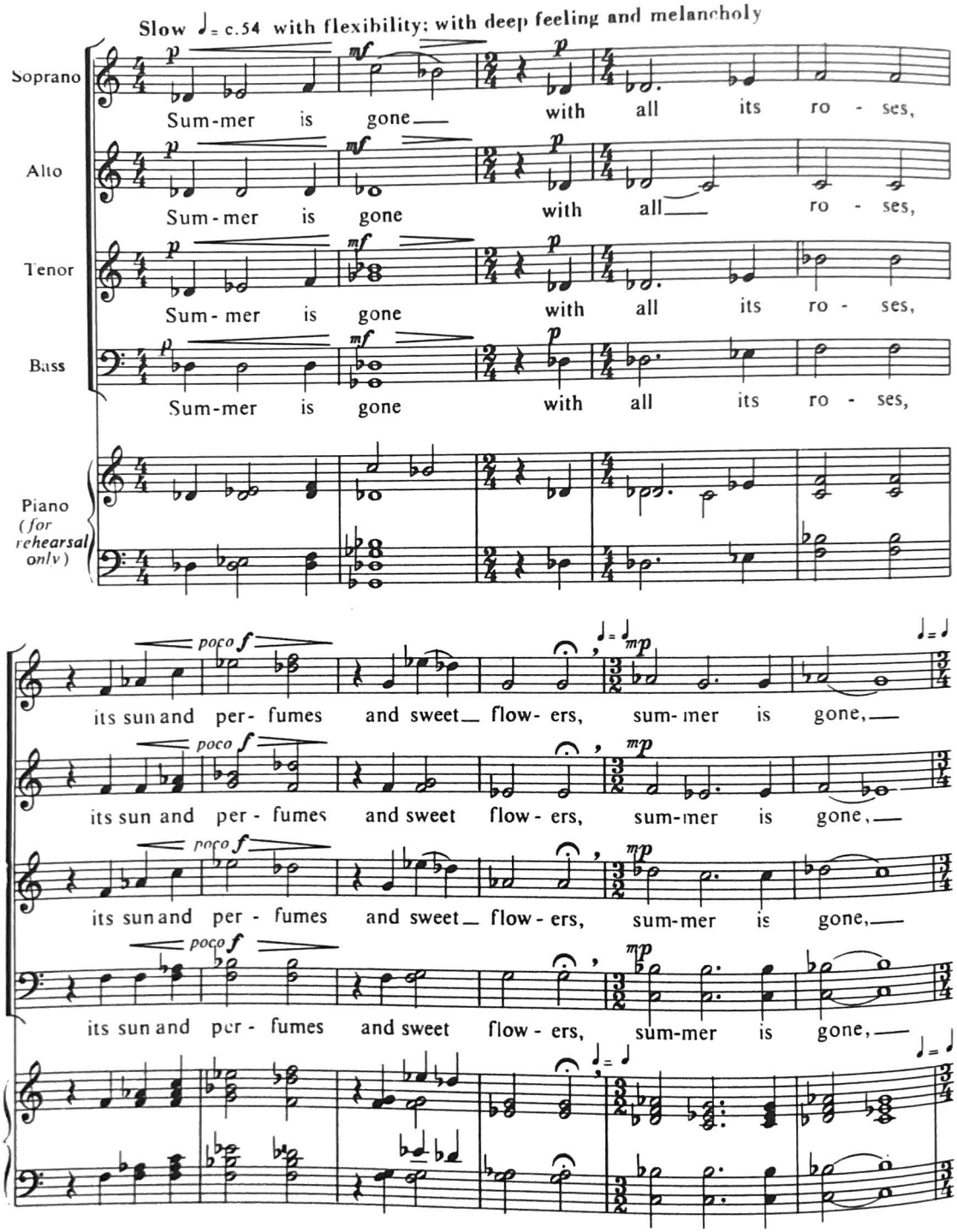
Extension:

Offer extra credit for a written, oral, poster, or multi-media report on Christina Rossetti and her poetry. (*NS 8C*)

Bitter for Sweet

For SATB a cappella

Text by
CHRISTINA ROSSETTI (1830-1894)

Music by
JOHN CHORBAJIAN

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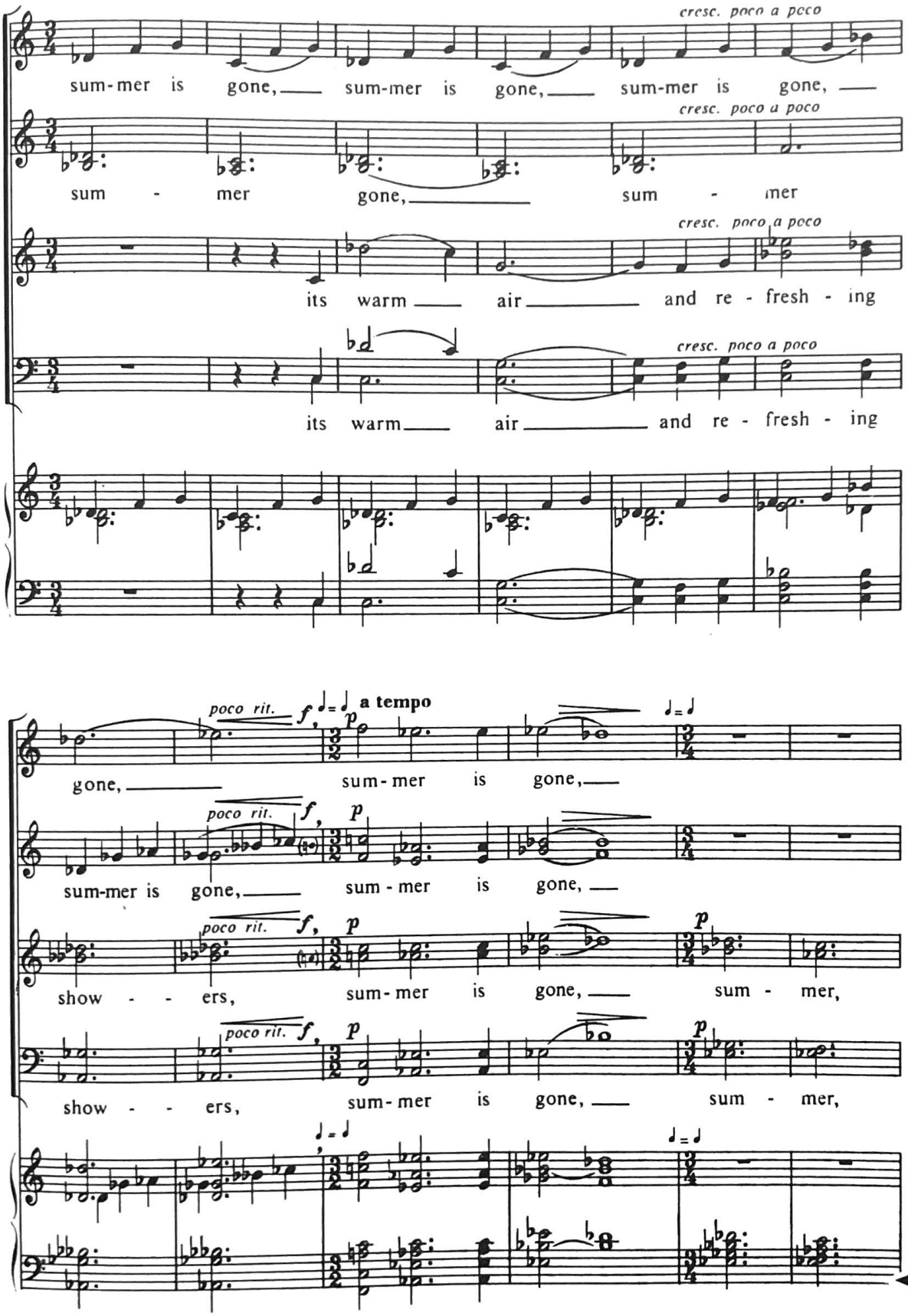
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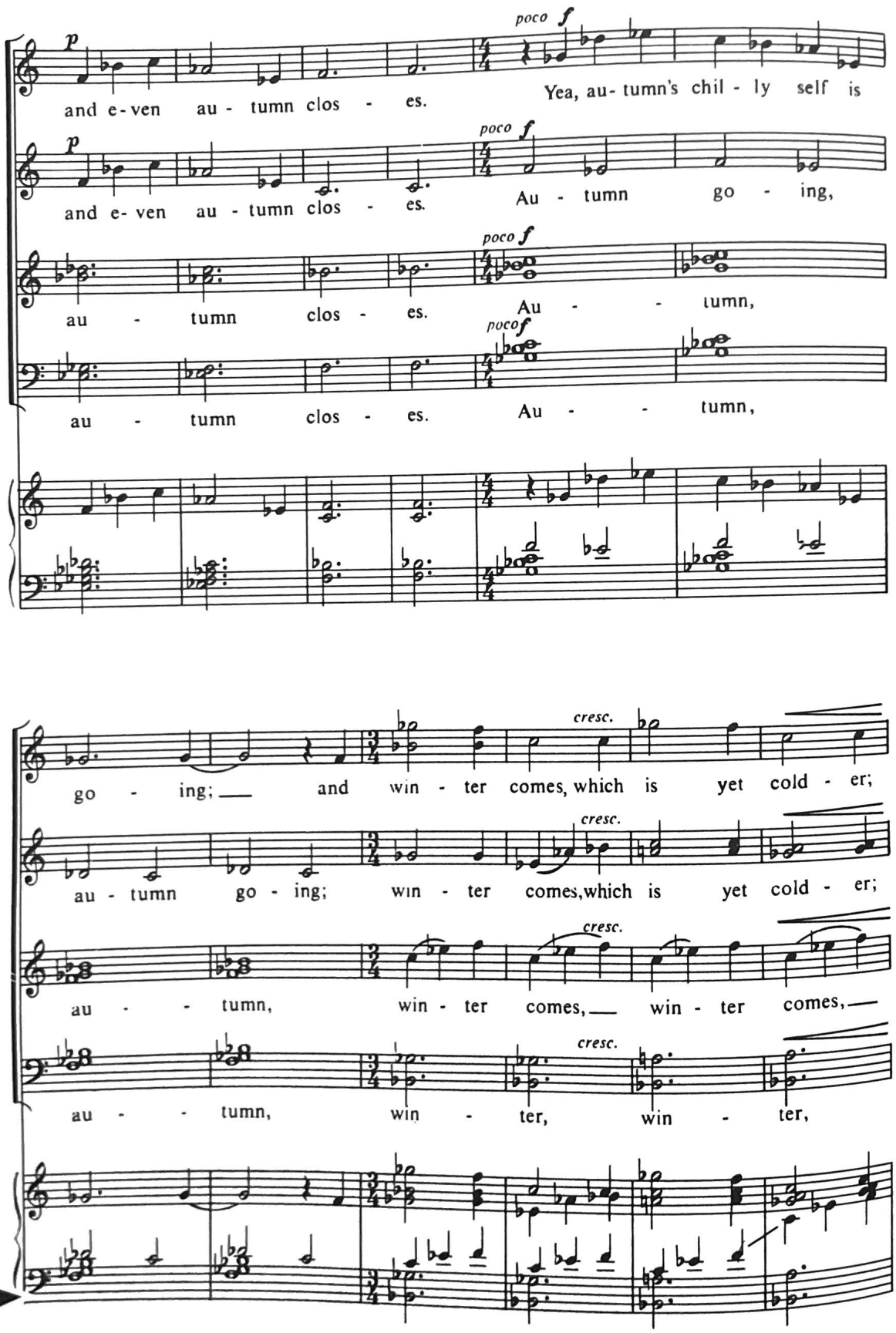
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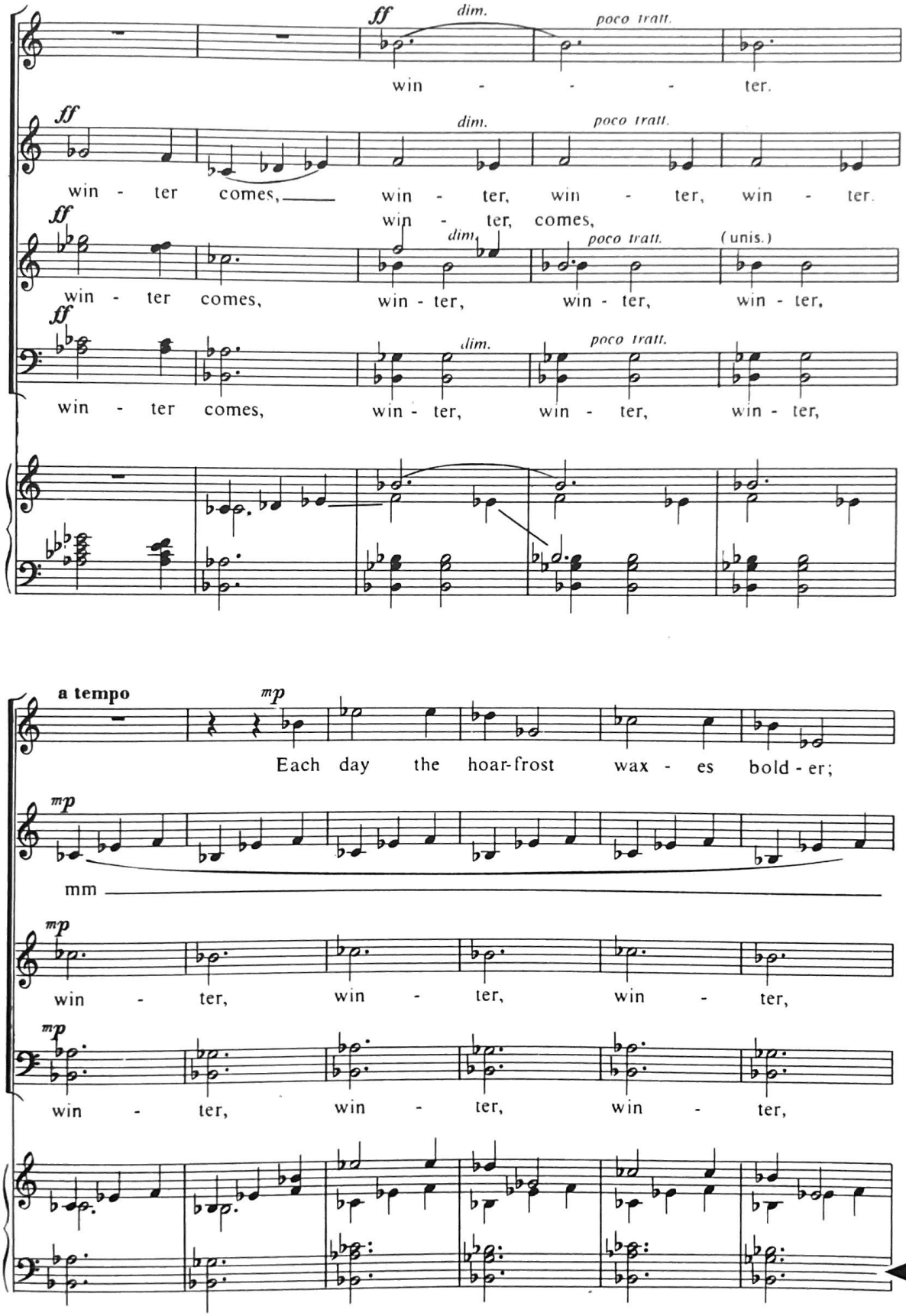
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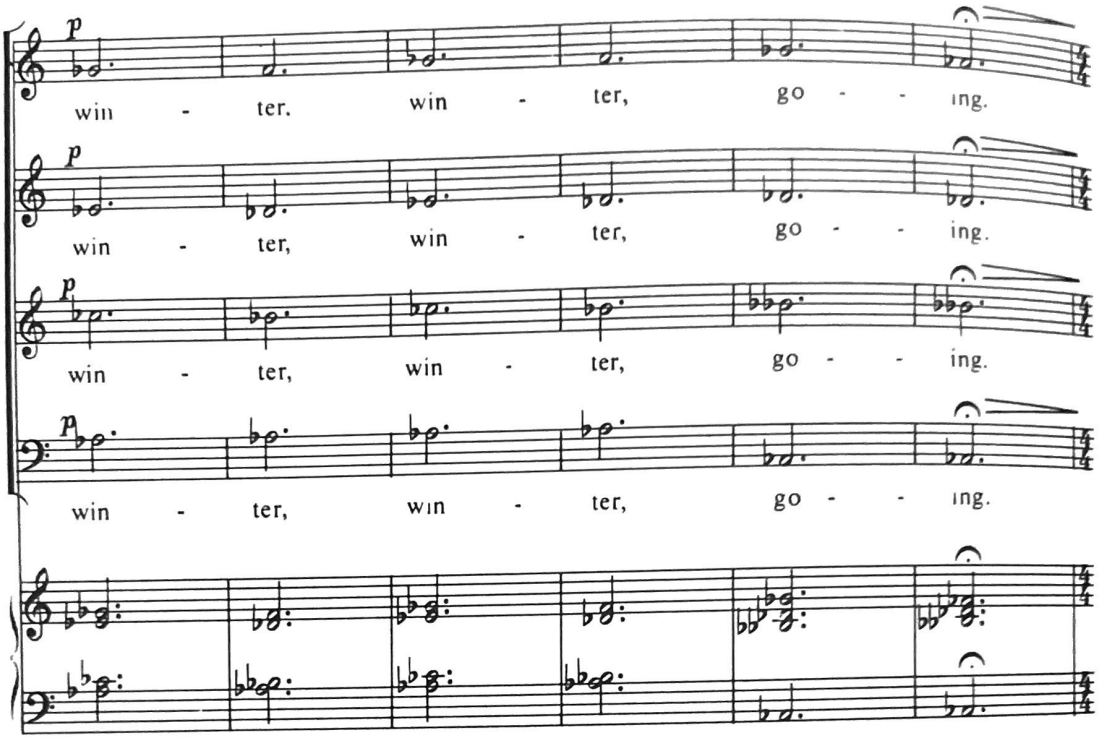
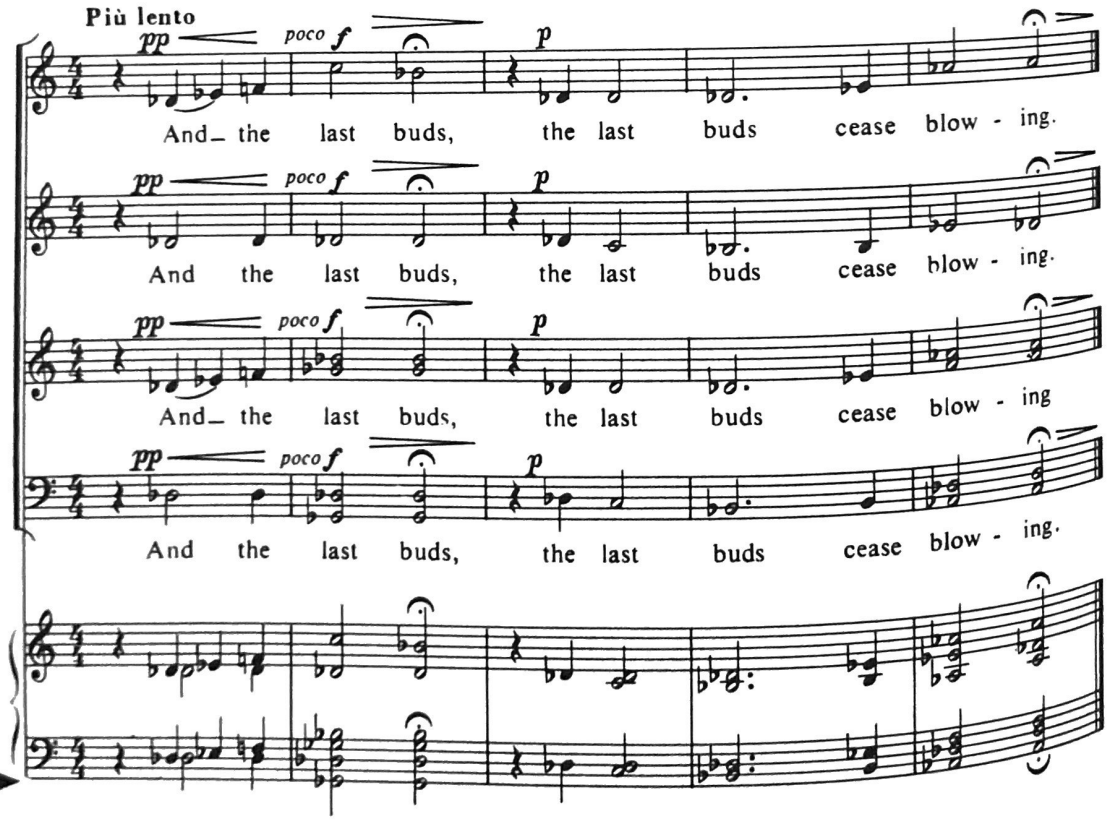
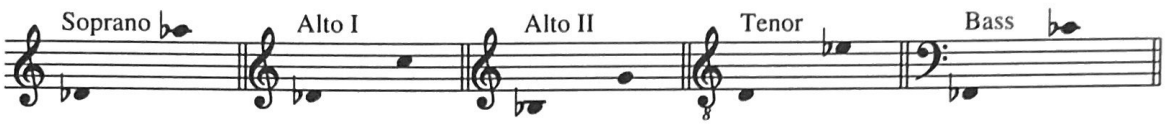

Student Book Page 44

THE BLUE BIRD

Composer: Charles V. Stanford (1852-1924)
Text: Mary E. Coleridge (1861-1907)
Voicing: SATB

Key: G♭ Major (with unusual harmonic structures)
Meter: C
Form: AA; Homophonic with solo soprano

Style: Contemporary; Slow and tranquil
Accompaniment: a cappella
Programming: Contest, Madrigal concert

Ranges:

Student Book Page 45

THE BLUE BIRD
Composer: Charles V. Stanford (1852-1924)
Text: Mary E. Coleridge (1861-1907)
Voicing: SATB

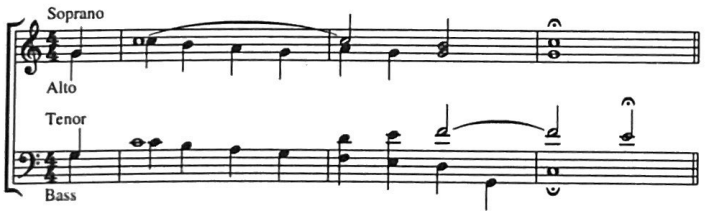
Cultural Context:
Sir Charles Villiers Stanford was a British composer, teacher, and conductor. From his earliest days, Stanford was exposed to music and culture through his father, a lawyer by profession, and an accomplished amateur cellist and singer. Stanford was a prolific composer in almost all musical forms and developed the ability to write down his final thoughts in ink without a preliminary sketch, even when this involved a full orchestral score. He is credited with the composition of a song, "The Venetian Dirge," at the age of four!

Stanford was recognized for his skills as a composer by being named a professor of composition at the opening of the Royal College of Music in 1883. In 1885 he became the conductor of the London Bach Chorale and in 1887 he was appointed to the Cambridge school of music.

In his partsongs Stanford achieved excellence both in melodic invention and in capturing the mood of the poem. "The Blue Bird" is a wonderful example of Stanford's ability to capture the mood of a text with his music.

Musical Terms:

Larghetto tranquillo	**più lento**	*quasi niente*
legato	staccato	

Preparation:
- Use the exercise below to extend the vocal range required for this song. Move the exercise up and down by half steps.

- The opening phrase of "The Blue Bird" incorporates elements of *staccato* singing within a *legato* framework. (*Legato* means smooth and connected. *Staccato* means separated and crisp.) Study mm. 2-3. Notice that the notes have *staccato* marks and a slur. This is to indicate a slight separation within the context of a *legato*-style phrase.
  - Try singing the opening phrase of "The Blue Bird," taking special care to sing "below the hill" with a slight separation, but not extremely *staccato*. (Remember, the overall feel of the phrase is *legato*.)
  - Have all Sopranos sing the Alto I part for this exercise. First, sing on the syllable "loo"; second, sing the phrase with the text.
  - Try to sing the entire phrase on one breath. This will help you learn to sustain the long phrases and tune throughout the song.

Evaluation:
- What is the meaning of "*legato*-style" in singing? "*staccato*-style"?
- Were these styles apparent in your performance?

45

(Answers to Student Page)
Evaluation:
Legato-style singing means smooth and connected.
Staccato-style singing means separated and crisp.

Objectives:

- The student will develop the singing voice developing vocal tone, demonstrating proper breath support, vowel pronunciation and placement/focus, tongue placement, and head/chest voice. (*National Standard* 1C)
- The student will develop proper diction through correct use of vowel shapes, syllable stress, consonants, and diphthongs. (*NS* 1C)
- The student will develop choral techniques listening critically to self as an individual and as a participating member of the ensemble. (*NS* 1D, 7A)
- The student will develop performance techniques including pitch and rhythm accuracy, style characteristics, phrasing, textual clarity, and expression. (*NS* 1C)

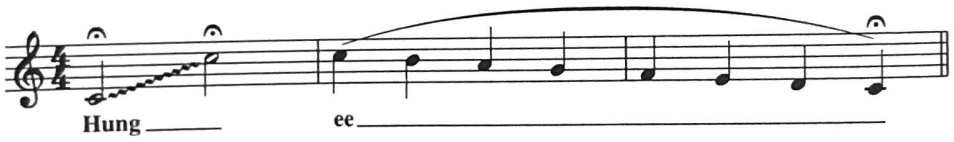
Historical/Stylistic Guidelines:

Refer to the Cultural Context content on student page.

Sir Charles Villiers Stanford was one of England's most prominent musical figures. During his career he held some of the leading appointments in Britian, including professor of composition and orchestral playing at the Royal College of Music, conductor of the London Bach Choir, and professor of music at Cambridge. He is reported to have unbounded energy by all who spoke or wrote of him. Stanford exercised more influence in the teaching of composition than any other musician in Britain during his time.

Stanford conversed often with great musicians such as Johannes Brahms, Joseph Joachim, and Camille Saint-Saëns. Among the list of his students are names like Ralph Vaughan-Williams and Gustav Holst.

Vocal Technique/Warm-Ups/Exercises:

"The Blue Bird" requires impeccable tone focus, intelligent breath control, and blending of vocal registers for most voice parts. Move the exercise below up and down by half steps (to extremes) to allow voices to experience all registers of the voice. The "ng" sound helps with forward tone placement, and the descending scale works the singers through the transitions of the voice.

Repeat exercise ascending or descending by half steps.

Slide the octave on "ng". Open to "ee", and descend. Don't rush. Progress to other vowel sounds (e.g., "ng" to "ah", "ng" to "oh",etc.

Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS 6B*)
2. One or only a few voices should sing the Soprano line. The remaining Sopranos should sing the Alto I part as indicated in the score.
3. Although the softer dynamic markings are extreme (e.g. ***ppp***), have singers make enough tone to tune their parts–especially on very long notes and at cadences.
4. Spend a great deal of time singing the phrases on neutral syllables ("loh," "loo," etc.), stopping on various chords to listen and tune. The harmonic language used by Stanford is unusual.
5. Encourage the students to think "forward motion" or "destination" in every phrase to keep the energy and intensity in the sound and vocal lines.
6. *Crescendo* all notes found in the middle of the phrase that last more than one beat . The last beat or half beat of every measure should serve as a connector to the downbeat of the next measure. Think of these beats as needing to be a little hurried.
7. Rehearse all parts without the Soprano I. Check for good intonation, balance, and matched vowel shapes.
8. Tuning and sustaining is a most difficult task in this piece. It requires intelligent singing to interpret and present the text and phrasing as requested by the composer.

Performance Tips:

- The *staccato* segments need to contrast the very smooth and moving *legato* segments that precede and follow them; however, they should not be abrupt, but gentle.
- The tone must be delicate; yet rich, free, and supported.
- Soprano I voices might think of the sound "spinning and soaring" at mm. 14-17 and mm. 33-36.
- Have the Basses sing a dynamic level louder than the rest of the ensemble for balance and audibility.
- Treat all *crescendos* and *decrescendos* within the phrase with emotional and vocal intensity. Observe the markings indicated by the composer.
- The tempo marking is *larghetto*, but be careful that the singers do not try to sing this work too slowly. The beginning of each phrase needs to subtly "hurry and louden." The back side of the phrase, on the contrary, must subtly "slow and soften" unless the music indicates otherwise.
- Try the song pitched up a half step from the original key to help with tuning and pitch negotiation in lower parts.
- The challenges of this piece require an advanced choir capable of tuning, independence and sensitivity. Once mastered, the musical experience will linger in the memory of all involved—singer, conductor and listener.

Evaluation:

- Have the singers make a circle within their sections. As the choir performs this piece in the circles formation, ask each section to look and listen for the following: (*NS* 7A)
  - Is the mouth shape of all singers in the section uniform to insure unification of vowel sounds?.
  - Are all singers able to listen and tune their individual part to the other singers in the section?
  - When singing the dynamic changes as indicated in the score, are all individual voices staying within the ensemble blend with no one voice sticking out?
- Listen to a recording of the choir singing this piece and ask students to evaluate the following: (*NS* 7A)
  - Did the choir perform with pitch and rhythmic accuracy?
  - Did the choir perform with correct phrasing, textual clarity and expression?
  - Did the choir perform with correct diction including uniform vowels, syllabic stress, consonants and diphthongs.

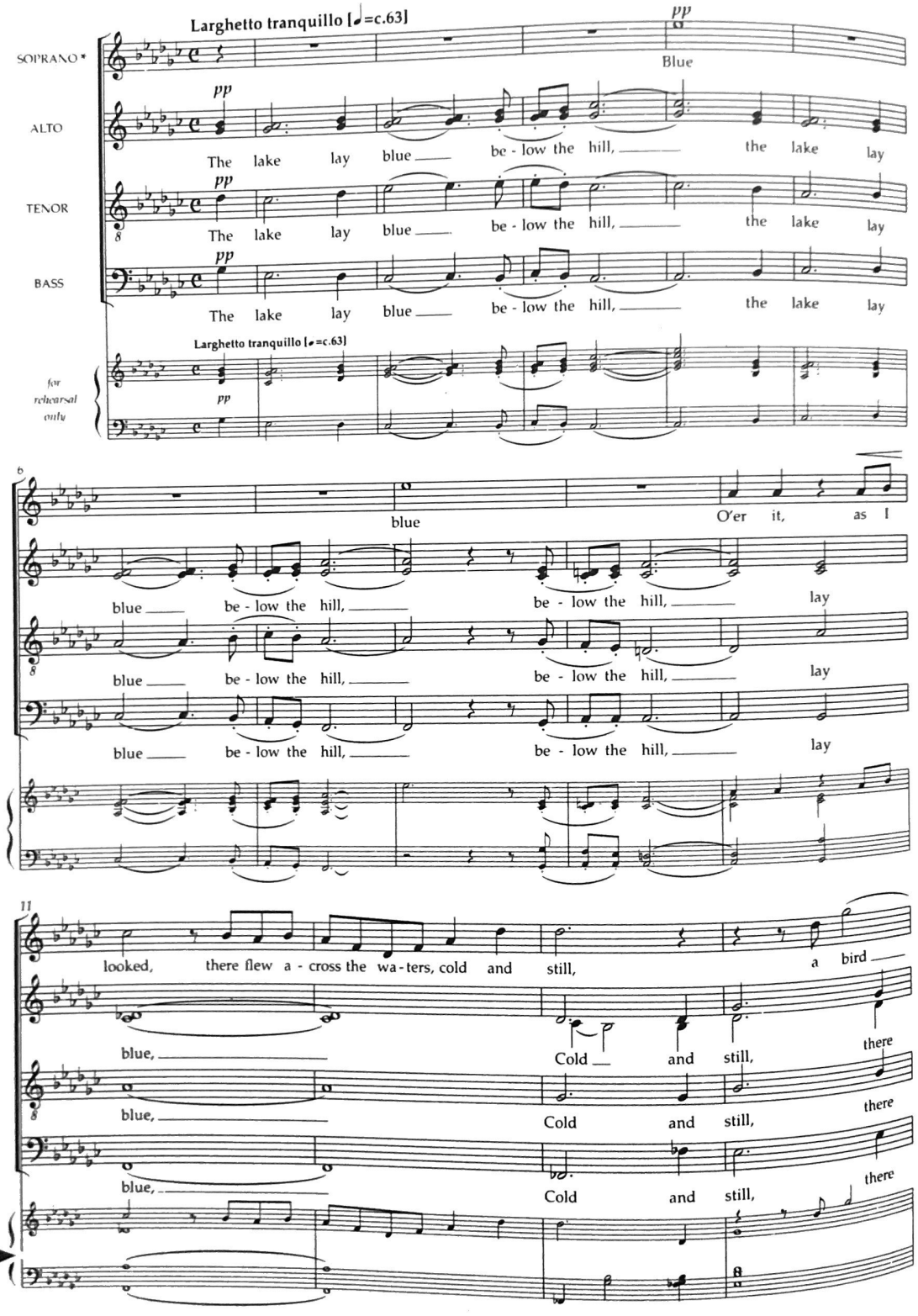
Extension:

Try some of the other songs by Stanford including "Shall We Go Dance?" found in this volume of *Essential Repertoire for the Concert Choir – Artist Level.* (*NS* 6E)

The Blue Bird

For SATB a cappella

Text by
MARY E. COLERIDGE (1861-1907)

Music by
CHARLES V. STANFORD (1852-1942)

* Or one or a few voices, the remaining sopranos taking Alto 1 part

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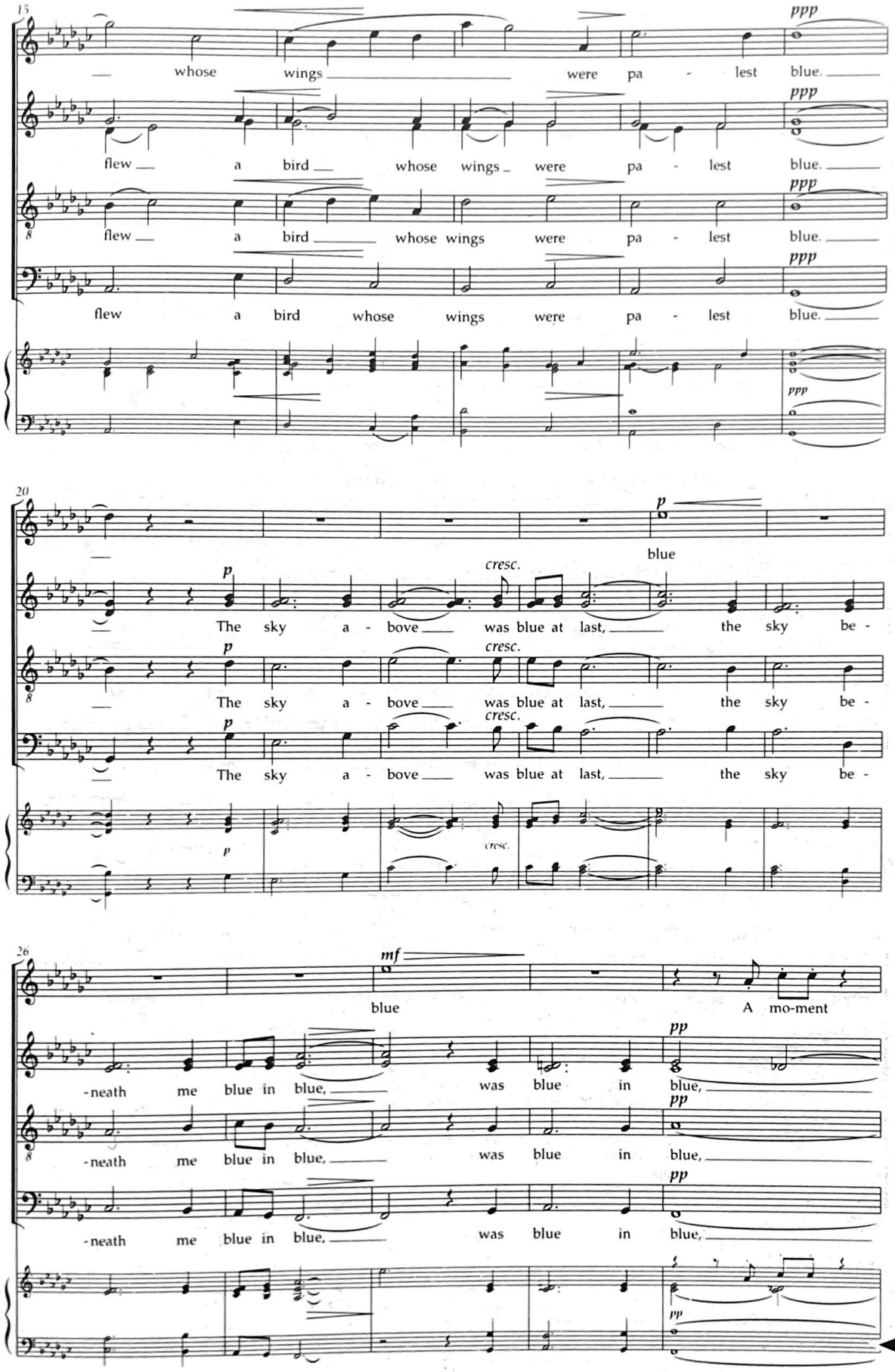
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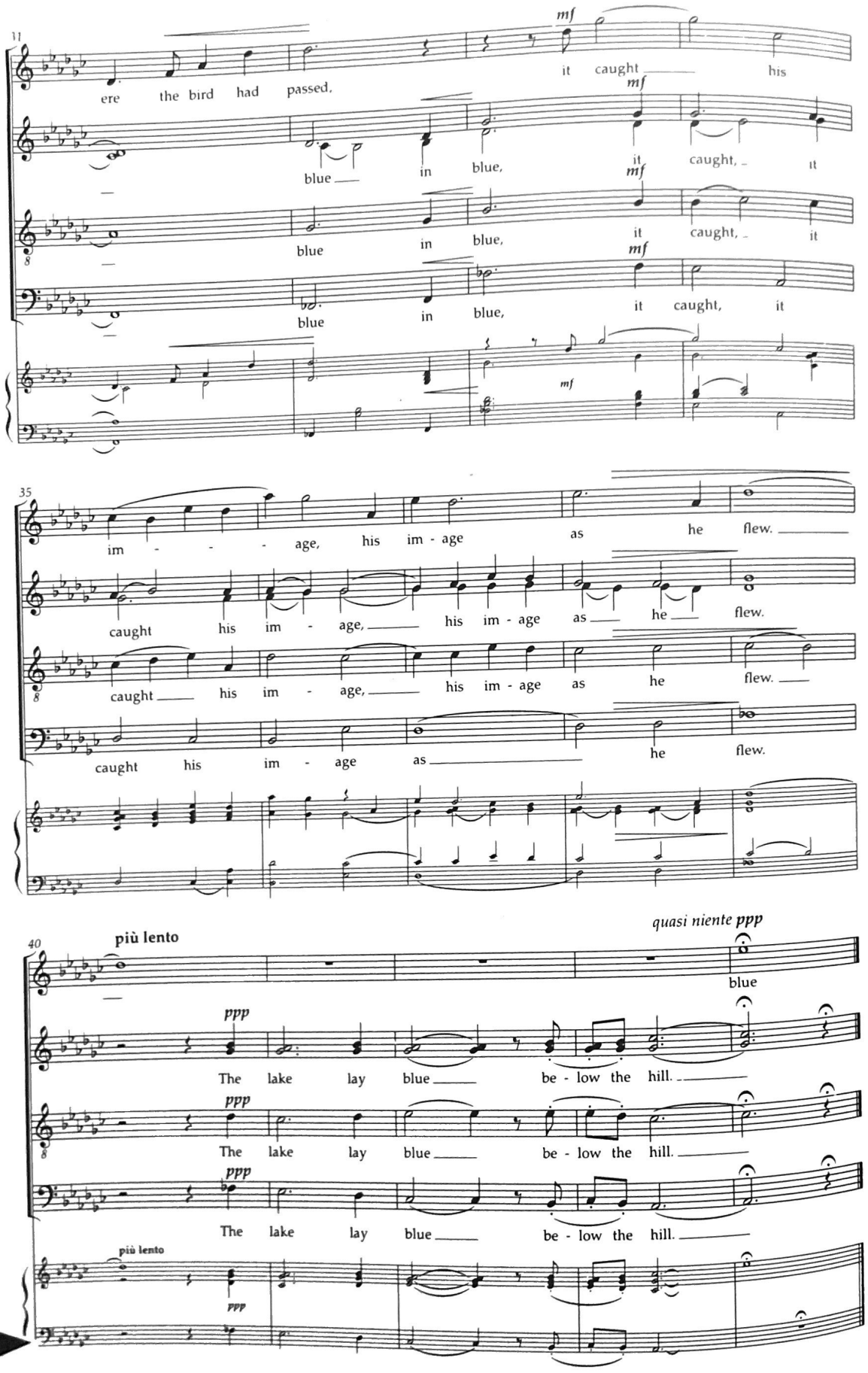
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DIEU! QU'IL LA FAIT BON REGARDER! (LORD, LOVELY HAVE YOU MADE MY DEAR!) (from *Trois Chansons*)

Composer: Claude Debussy (1862-1918), edited by John Leavitt
Text: Charles D'Orleans (ca. 1394-1465), English Text by Nita Cox, alt.
Voicing: SATB
Key: Mixolydian Mode on F♯
Meter: $\frac{3}{4}$
Form: Through-composed
Style: Impressionistic, fluid and connected
Accompaniment: a cappella
Programming: Concert, festival, contest

Ranges:

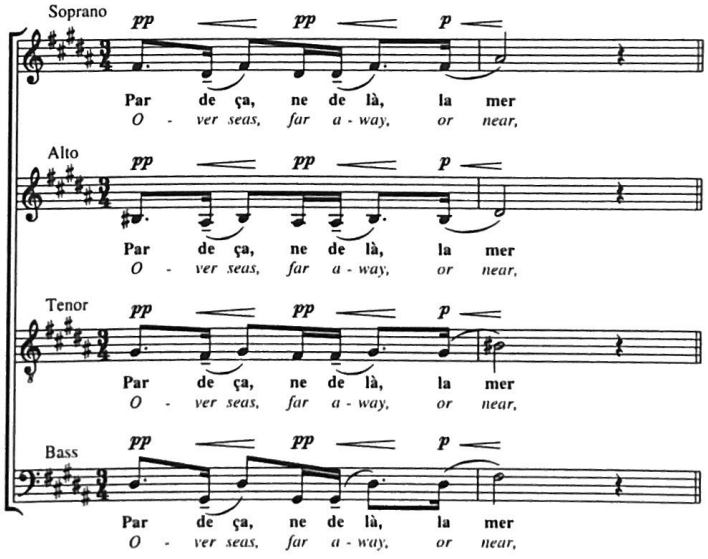
Student Book Page 49

DIEU! QU'IL LA FAIT BON REGARDER! (LORD, LOVELY HAVE YOU MADE MY DEAR!)
(from *Trois Chansons*)
Composer: Claude Debussy (1862-1918), edited by John Leavitt
Text: Charles D'Orléans (ca. 1394-1465), English Text by Nita Cox, alt.
Voicing: SATB

Cultural Context:
Claude Debussy was born in 1862 near Paris, France. At age eleven, he entered the Paris Conservatory. At age 22 he won the prestigious "Prix de Rome" with his choral work "L'Enfant prodigue." Debussy's compositional style is often referred to as impressionistic—music that evokes impressions or images unlike the vivid tone poems of the earlier Romantic composers. Like his impressionist contemporary Maurice Ravel, Debussy was influenced by the earlier impressionist painters and symbolist poets.

In "Dieu! qu'il la fait bon regarder!" Debussy combines elements of a Renaissance motet based on a poem of Charles D'Orléans with impressionist styles and colors. Debussy uses more modern harmonies and textures, bringing in thick chord structures and new tonalities unique in Western music of his day.

Musical Terms:
più ***p*** motet

Preparation:
- Practice mm. 18-19 below. Notice how Debussy created an impression of the sea and its motion through repeated rhythmic patterns in a low register. We might refer to this technique as image painting.

Evaluation:
- Find a section in "Dieu! qu'il la fait bon regarder!" with parallel chordal movement which seems to float on air.
- Check the timbre or vocal color with which you are singing.
  - Is the tone light, almost transparent in nature?
  - Are you trying to blend with the other voices in your section?

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(Answers to Student Page)
Evaluation:
Measures 6-9 have parallel chordal movement and seem to float on air.

Objectives:

- The student will develop proper French diction through the correct use of vowel shapes and syllabic stress. (*National Standard* 1D)
- The student will sing with tall, uniform vowels. (*NS* 1C)
- The student will perform rhythms with understanding and accuracy. (*NS* 1C)
- The student will perform literature and discuss characteristics of Impressionism. (*NS* 1A,1D)
  The student will sing expressively through appropriate facial expression. (*NS* 1C)

Historical/Stylistic Guidelines:

Refer to the Cultural Context section of the student page.

"Dieu! qu'il la fait bon regarder!" was one of three chansons simply called *Trois Chansons.* "In Dieu! qu'il la fait bon regarder!" Debussy uses the poetry of Charles D'Orleans which describes a beautiful lady who excels all other women.

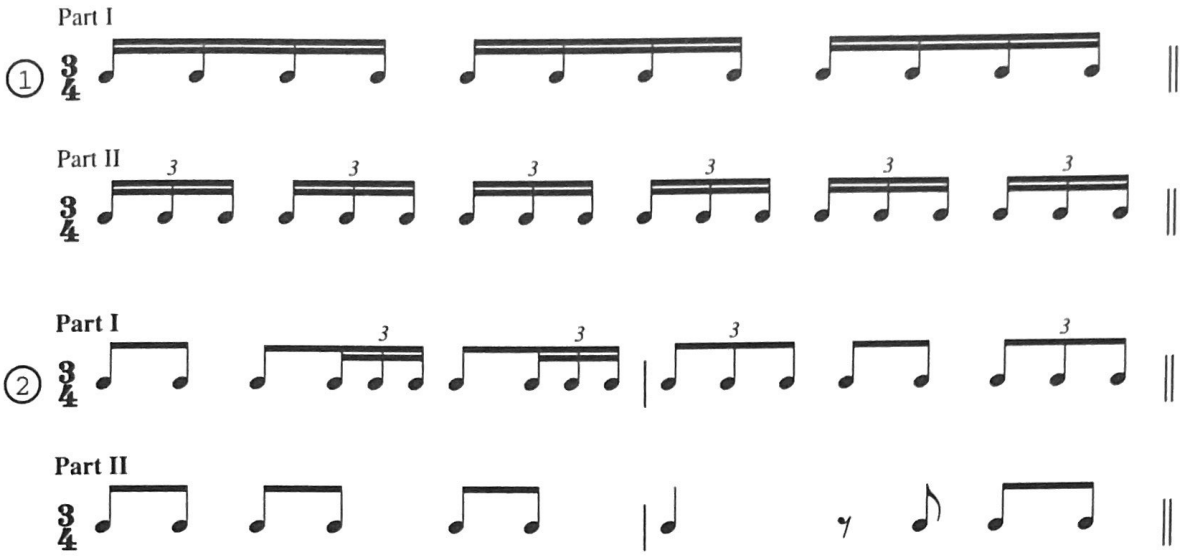
Debussy wrote many works for orchestra, chamber music, piano, opera, and more than fifty songs. In 1918, Debussy died of cancer.

Pronunciation Guide:

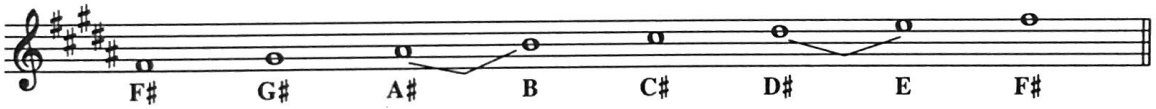
The French language uses very few accents when spoken or sung. Stress each syllable evenly, allowing the natural rhythm and pitch of the music to provide the accents. For the "o" (eu) umlaut, sing an "eh" vowel through an "oh" lip shape. These umlauts are indicated with an asterick (*). A nasal vowel is indicated with the (~) sign and is to be sung with a nasal placement. Flip or roll all r's. This is a general guide for French pronunciation, many nuances of the language cannot be written phonetically. For a more accurate pronunciation, consult a French language expert.

French:	**Dieu! qu'il la fait bon *regardeur*
Pronunciation:	doh(eh) kee la feh bõh ruh-gahr-doh(eh)
	*La *gracieuse bonne et belle;*
	la *gra-see-oh(eh)-zuh bãwn eh behl-luh
	Pour les grans biens que sont en ellu
	poor leh graw byẽh kuh sõh tãhn ehl-luh
	*Chascun est prest de la *loüer.*
	shas-kũh eh preh duh law *loh(eh)
	Qui se pur roit d'elle lasser?
	kee suh poo rwa dehl-luh la-suh
	Tousjours sa beauté renouvelleu
	too-zjoor sah boh-tay ruh-noo-vehl-luh
	Par de ça, ne de là, la mer
	par duh sah nuh duh lah la mehr
	Ne scay dame ne damoiselle
	nuh skay dah-muh nuh dah-mwa-zehl-luh
	Qui soit en tous bien parfais telleu
	kee swa tãw too byẽh par-feh tehl-luh
	C'est ung songe que d'i penser:
	seh tũh sõh-zjuh kuh dee pãw-suh

Vocal Technique/Warm-Ups/Exercises:

- Review the Preparation section of the student page as a warm up to develop the vocal color and fluid phrasing so characteristic of the impressionism style.
- Have the students practice the following rhythms to develop skill in performing two against three.

Rehearsal Guidelines and Notes:
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Sing the mixolydian mode ascending and descending. Encourage the students to focus on the half step between scale degrees 6 and 7 and the whole step between scale degrees 7 and 8.



3. Introduce the opening chords of this piece. Explain that the tonic (I) chord is a major chord and the dominant (v) chord is a minor chord. This change from major to minor is indicative of the shifting tonalities in this composition.
4. Articulation—how each pitch is attacked and released—is an important element in expressing the emotional subtleties in Debussy's composition. For instance, identify staccato, marcato, slur, legato in the score.
5. Once the tonality is established, begin to chant the rhythm of each voice part. Select a neutral syllable ("soo") and chant the rhythm of all four voice parts together. Refer to the two-against-three exercises in the Vocal Technique/Warm-Ups/Exercises section above.
6. After the students have become secure enough to sing the vocal line with correct rhythms, add the French text.

Performance Tips:

- The delicacy of vocal tone and color can be attained through fluid consonants, singing on the breath, and careful phrasing.
- When singing in French, check the students for pursed lips. This will provide forward placement and resonance. Sing lightly with energy.
- Nuance—provided through the articulation, dynamic shadings and shifting tonalities—builds intensity and emotion. Rehearse mm. 11-17 with dynamic shadings and staccato.
- In expressing the beauty of this "lovely creature," encourage the students to add facial expression while singing the French text. Use the eyes to ask the following questions:
  - Could any tire of one so fair?
  - Over seas, far away, or near does any other creature compare to her?
- Listen for the transparency of tone present of the word "Dieu." Sing the final phrase with a tone which is light and soft, but full of emotion.

Evaluation:

- Audio tape each student speaking the French text. Evaluate which words in the text need reteaching. (*NS* 7A)
- Ask the Sopranos and Altos to sing for the Tenors and Basses (and vice versa) and assess the following: (*NS* 7A)
  - Are the dynamic shadings apparent?
  - Are all pitches and rhythms correct?
  - Were the stylistic markings of *staccato, legato,* slur and *marcato* clearly heard?

Extension:

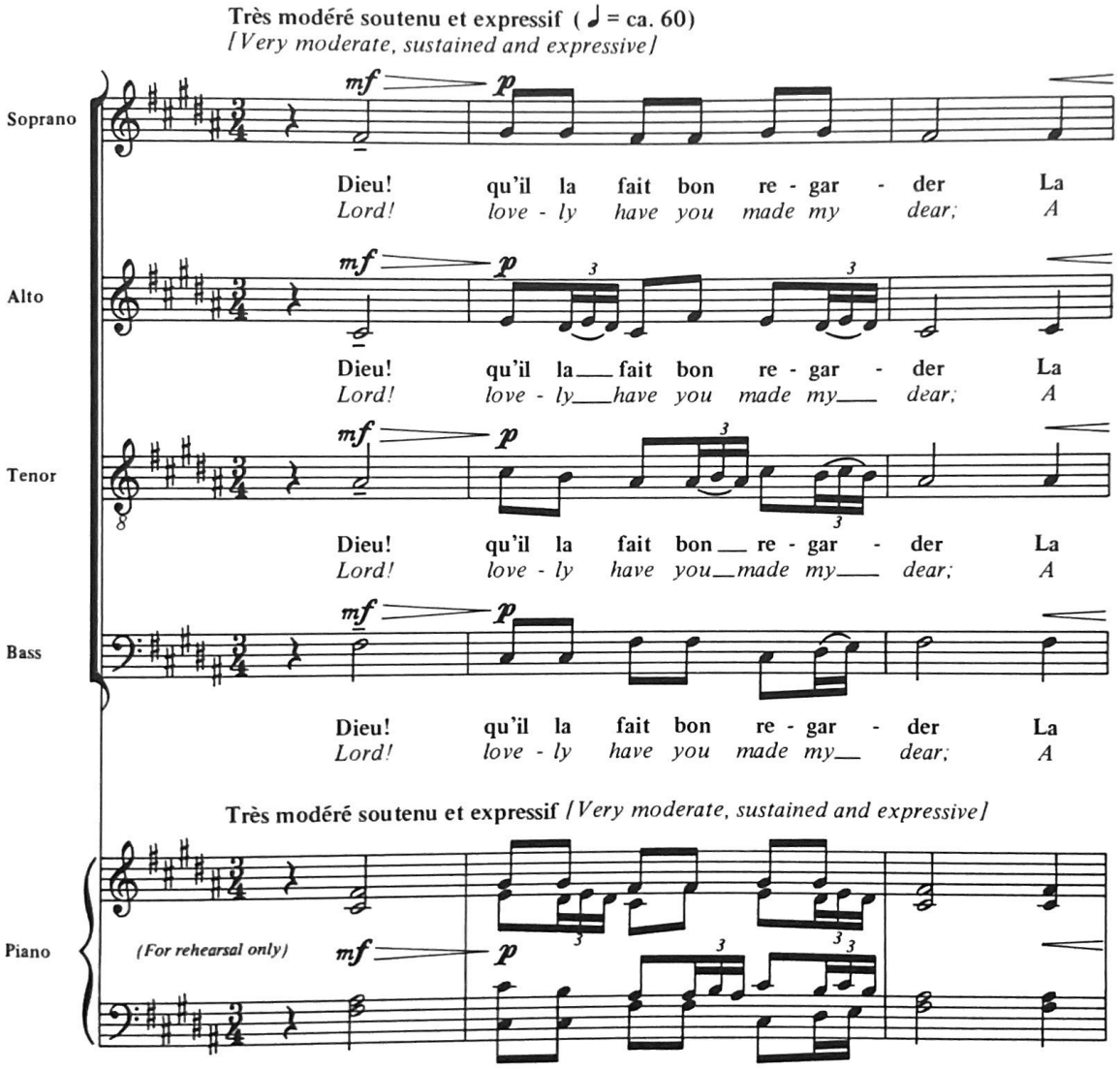
Share other Debussy compositions with the class. Perhaps a piano student would consent to play a Debussy composition for the class. (*NS* 9A)

Dieu! qu'il la fait bon regarder!

(Lord, lovely have you made by dear!)

For SATB a cappella

Text by CHARLES D'ORLÉANS (ca. 1394-1465)
English Text by NITA COX, alt.

Music by CLAUDE DEBUSSY (1862-1918)
Edited by JOHN LEAVITT

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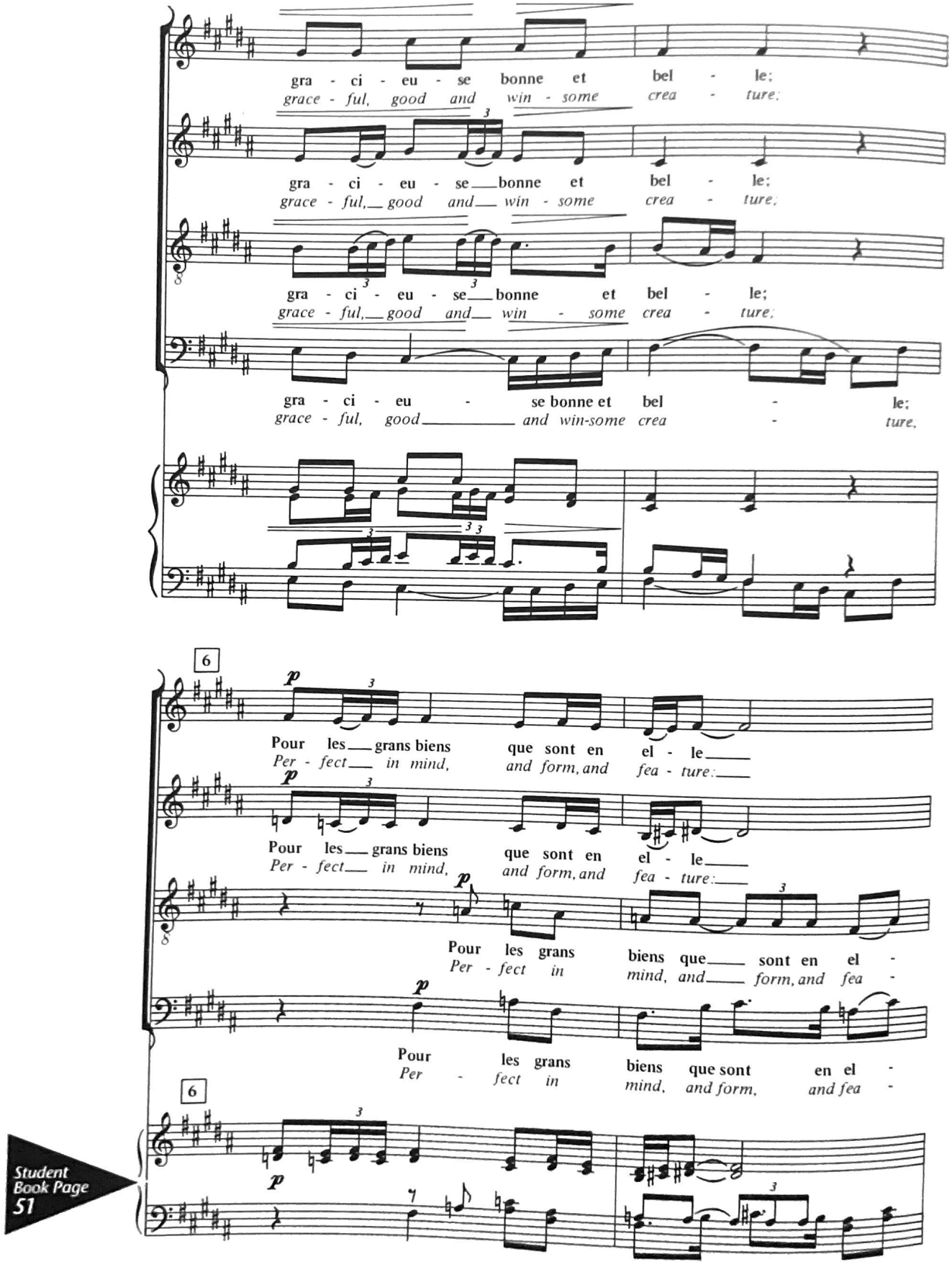
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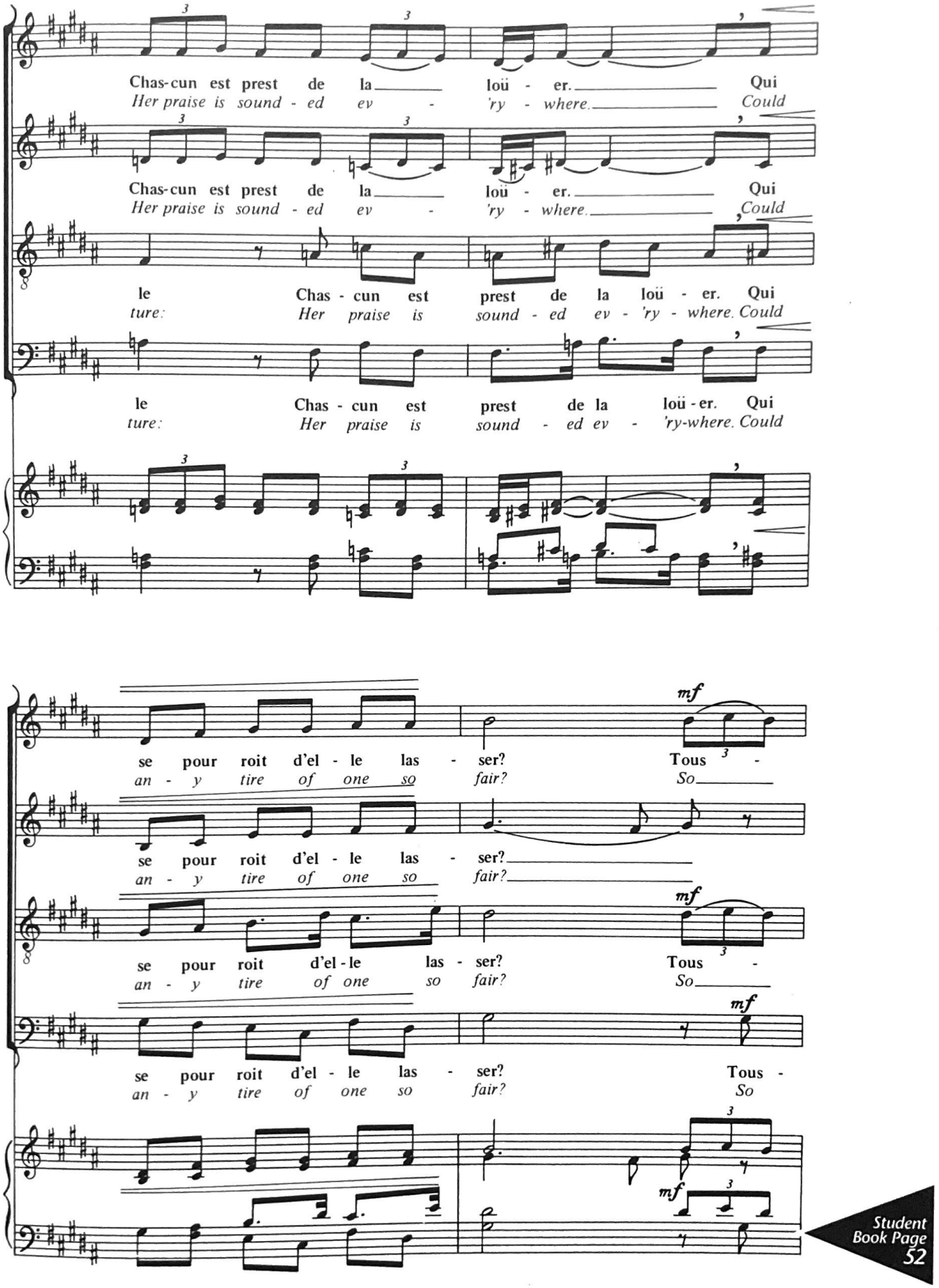
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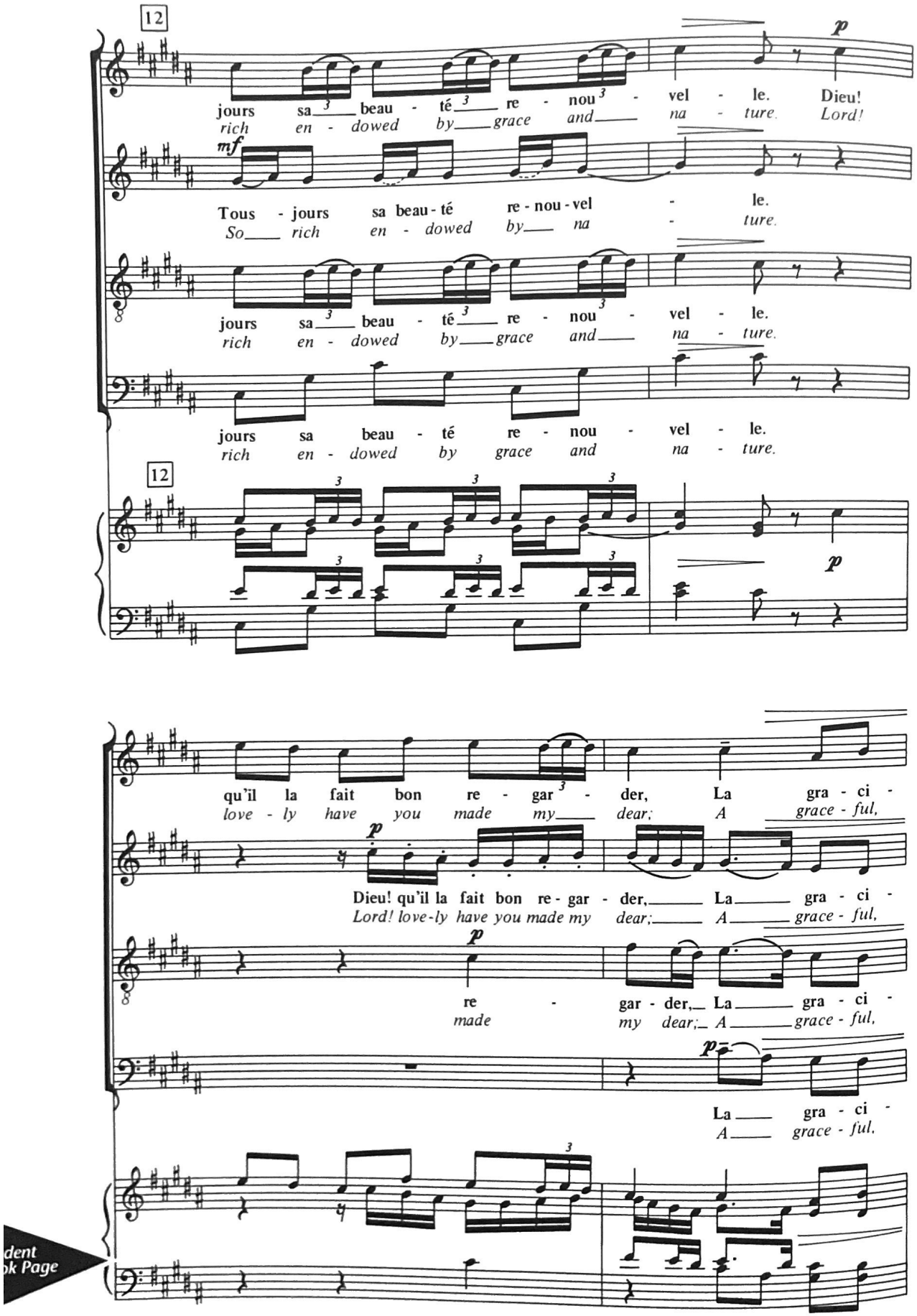
12
jours sa beau - té re - nou - vel - le. Dieu!
rich en - dowed by grace and na - ture. Lord!
mf
Tous - jours sa beau - té re - nou - vel - le.
So rich en - dowed by na - ture.
jours sa beau - té re - nou - vel - le.
rich en - dowed by grace and na - ture.
jours sa beau - té re - nou - vel - le.
rich en - dowed by grace and na - ture.
12
qu'il la fait bon re - gar - der, La gra - ci -
love - ly have you made my dear; A grace - ful,
Dieu! qu'il la fait bon re - gar - der, La gra - ci -
Lord! love-ly have you made my dear; A grace - ful,
re - gar - der, La gra - ci -
made my dear; A grace - ful,
La gra - ci -
A grace - ful,

dent
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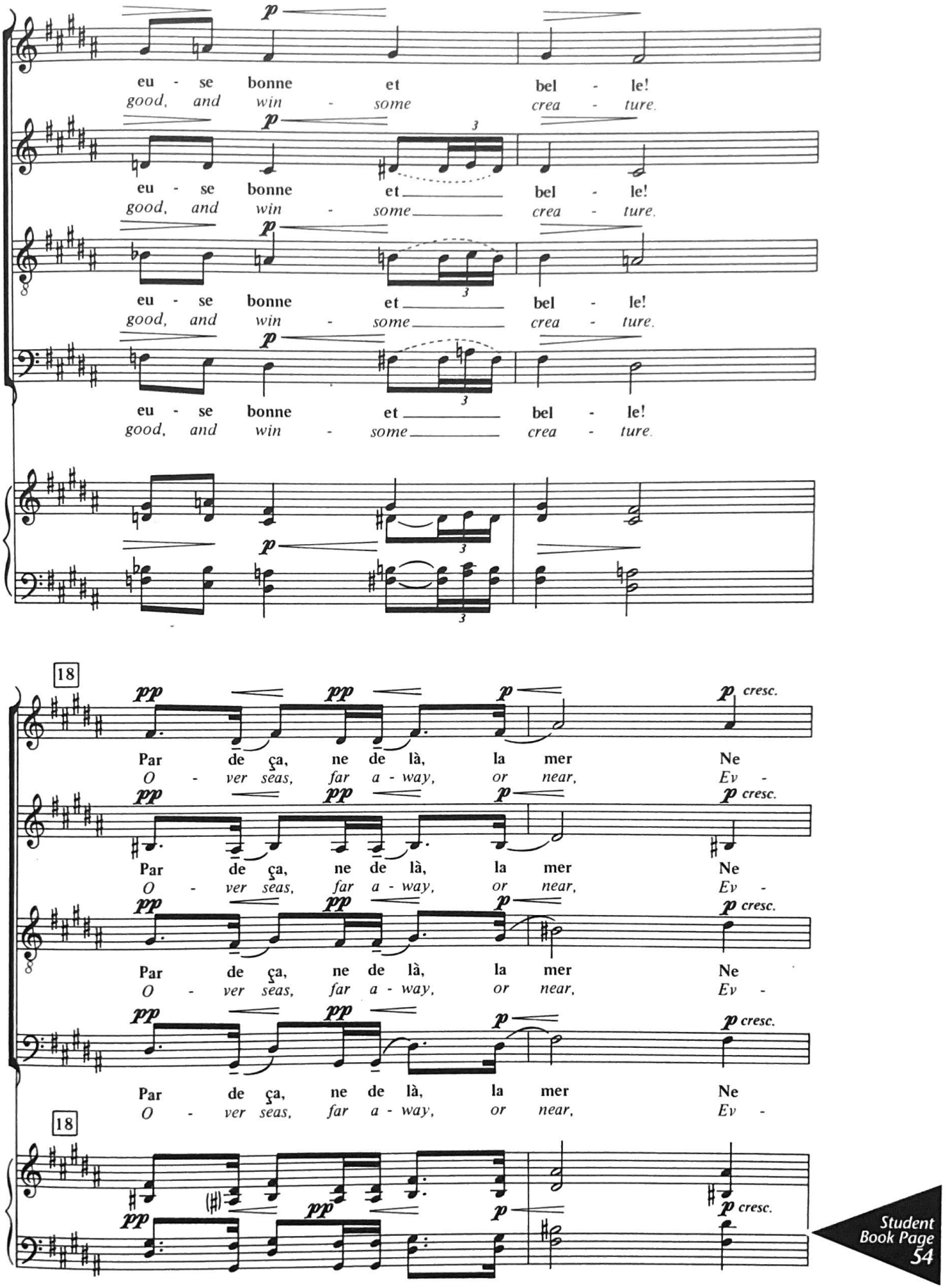
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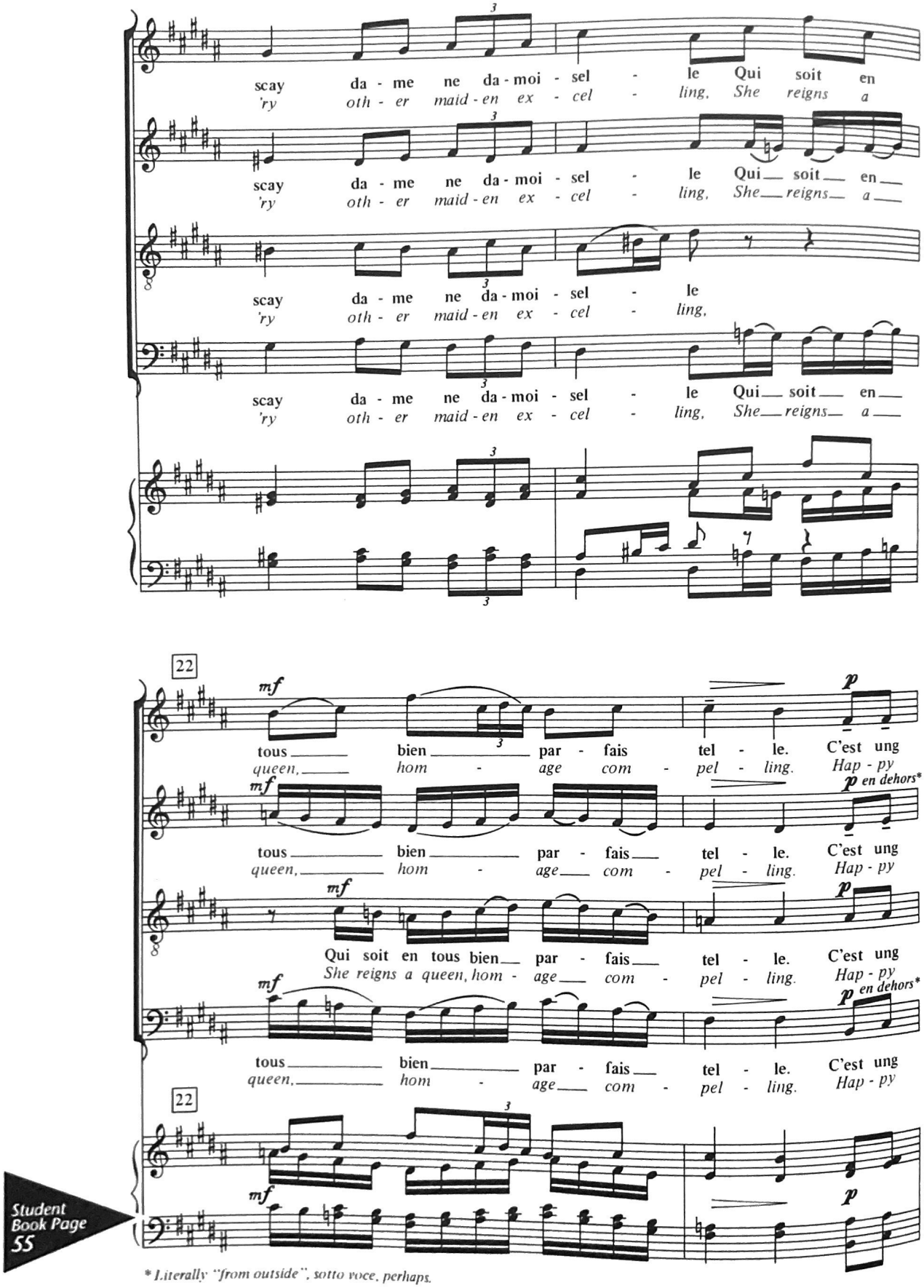
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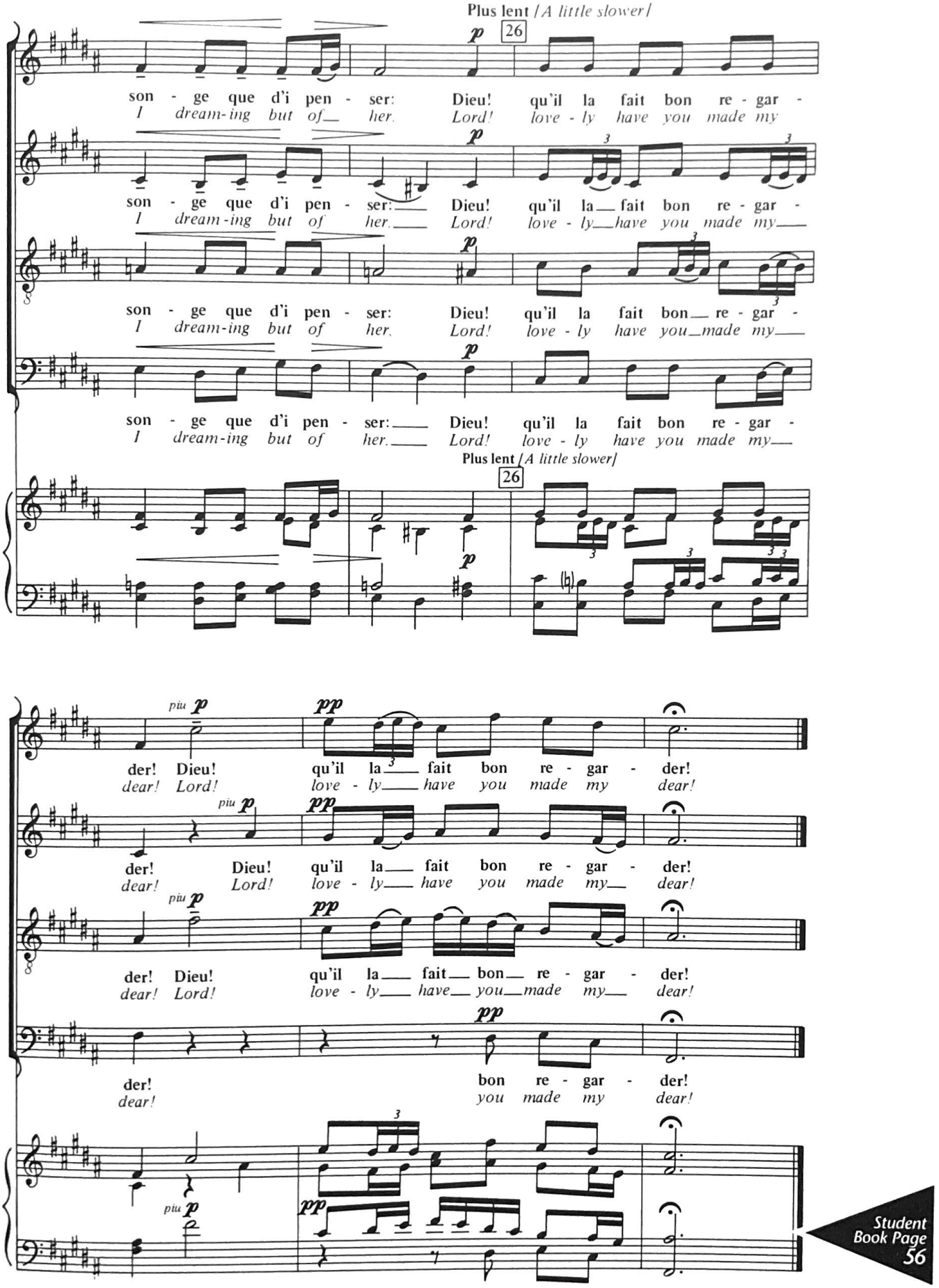
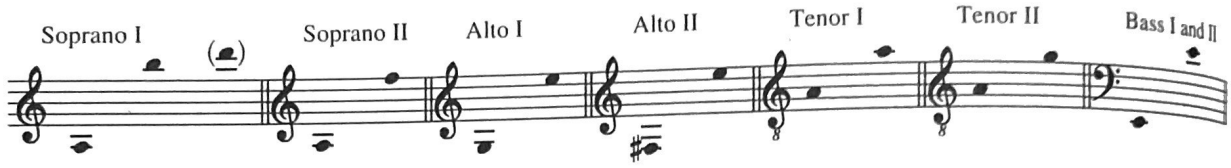
*Literally "from outside", sotto voce, perhaps.

Plus lent / A little slower /
26
son - ge que d'i pen - ser: Dieu! qu'il la fait bon re - gar -
I dream-ing but of her. Lord! love - ly have you made my
Plus lent / A little slower /
26
der! Dieu! qu'il la fait bon re - gar - der!
dear! Lord! love - ly have you made my dear!
Student Book Page 56

ELIJAH ROCK

Composer: Traditional Spiritual, arranged by Moses G. Hogan
Text: Traditional
Voicing: SATB

Key: A Minor
Meter: $\frac{4}{4}$
Form: Through-composed
Style: Traditional Spiritual

Accompaniment: a cappella
Programming: Concert, festival, contest; Great concert closer

Ranges:

Student Book Page 57

ELIJAH ROCK
Composer: Traditional Spiritual, arranged by Moses G. Hogan
Text: Traditional
Voicing: SATB

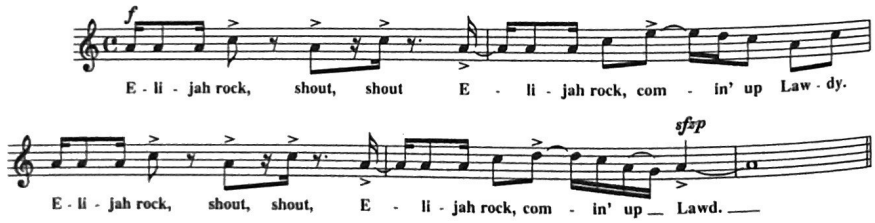
Cultural Context:
The traditional spiritual has enjoyed an evolution from simple unison melodies to thick textures with a strong emphasis on rhythmic drive. The melodies, originally conceived by African slaves in the years prior to the American Civil War, were declarations of faith ranging from haunting melodies in painful minor keys to fast tunes with rhythmic dance-like character. Over the years spirituals have been arranged for choirs into powerful concert pieces.

Moses Hogan is an active composer, arranger and conductor. He is well known for his settings of spirituals. In "Elijah Rock" he set an otherwise simple melody into an exciting arrangement beginning with a haunting introduction which quickly moves into a fast-paced, rhythmic, almost frantic texture.

Musical Terms:

Moderato	*marcato*	*portamento*
legato	**Tempo I**	*cresc.* (crescendo)
subito	*rall.* (rallentando)	spiritual

Preparation:
- Sing the following melody, found in the Soprano part mm. 15-19.



- Work to give strong accents to each of the words. It is important to sing this song with a strong emphasis on diction. Allow the syncopation to set the tone for a rhythmically vibrant tone. Accent each word and decay the last part of the note. This will maintain the energized style crucial in performing spirituals.
- Listen for the rests that fall on the beat (e.g. mm. 30-33). Sometimes in music the notes you sing are less important than the notes you do not sing (rests).
- Snap your fingers at the point of the rest. Give more accent to the note that follows the rest.

Evaluation:
Using the strong accent as you sing, describe in what ways the silence of the rest gives power and energy to the performance of this piece.

Objectives:

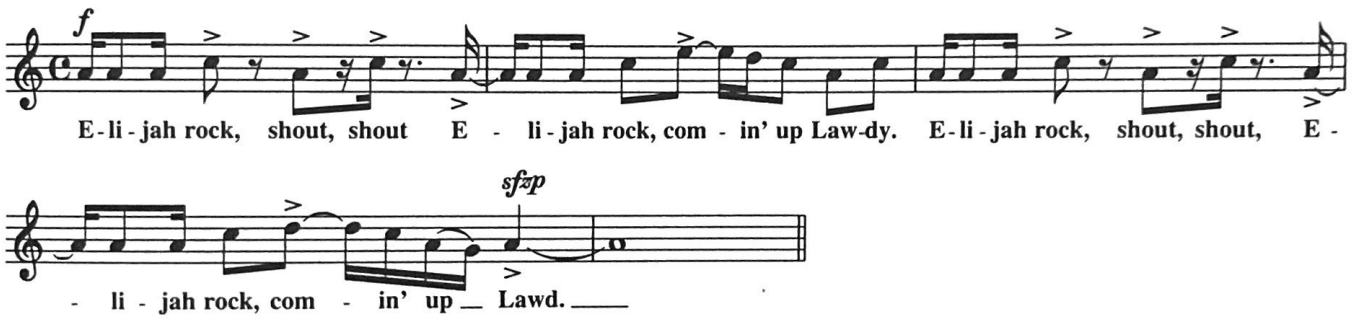
- The student will sing choral literature from the United States. (*National Standard* 1A,1D)
- The student will sing choral literature of various styles including spirituals. (*NS* 1A,1D)
- The student will sing choral literature written in four parts with or without accompaniment. (*NS* 1E)

Historical/Stylistic Guidelines:

The spiritual "Elijah Rock," has been set to many different choral arrangements. In this one Moses Hogan has chosen to focus on the rhythmic elements of the spiritual and add to its intensity by layering counter-rhythms in all of the voice parts. The result is a multi-layered, multi-textured wave of sound where the melody finds itself in any number of voice parts.

Moses George Hogan, born in New Orleans, has earned an international reputation as one of America's most gifted pianist, composers and arrangers. His contemporary choral settings of spirituals and other works have been praised by the American Choral Directors Association, *Grammophone* magazine, and choral directors of churches and schools across America. Enjoy this vibrant, energetic arrangement.

Vocal Technique/Warm-Ups/Exercises:

Sing the exercise from the Preparation section of the Student Page as shown on words. This unison melody will work well as a vocalise/warm-up. Try singing the melody in the following ways:

- Sing the melody as written without any accents, being lazy with the consonants and rhythm.
- Now, using a neutral syllable such as "doo," sing the melody again without accent, keeping the vowel shape lined up.
- Add accents to the melody while singing on "doo." What happens to the rhythm?
- Try experimenting with different sounds as you sing. Try "dah," "tah," "pah," "zing," "ping," "bum," etc., each time leaning heavily on the accented note as well as the *sfz*.
- Use this style of warm-up as an echo-style between yourself and the students. This can be done as a good introduction to the piece.

Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed on the Student Page. (*NS* 6B)
2. Sing through the unison melody as suggested on the Student Page. Let everyone get familiar with the accented feeling of the melody.
3. Work to sing with a tall, almost dark tone quality.
   - Speak the words together in unison listening for the vowel alignment of the words.
   - Model for the students the type of tone desired through your speech.
   - Teach the diphthong "ah-oo" through the word "shout." Divide the word into two sounds—"ah" and "oo."
4. Once the students have a feel for the tone color and the rhythmic feeling, begin to learn the arrangement, separating the rhythm from the pitch. Be sure that all students understand the repeats.
5. After all pitches and rhythms have been learned, pay close attention to the dynamic contrasts. Make each dynamic change as dramatic and abrupt as possible.

Performance Tips:

- Keep a lively tempo. Do not allow the syncopation to bog down and become muddy.
- Exaggerate the dynamics and the more dramatic qualities of the music.
- Be sure to observe all of the arranger's markings in great detail including accents, szforandos, portamento, staccato, and marcato markings.
- Be especially conscious of diction throughout, especially on the words that move quickly such as "Come on sister help me to pray, tell me my Lord done pass dis way."

Evaluation:

- Have the choir listen to a recording of their own rehearsal of this song and evaluate the performance based on the following criteria: (*NS* 7A)
  - Did the choir sing with dramatic accents?
  - Did the choir have the feeling for the accent and decay to each of the words?
  - Was the choir able to maintain pitch through each chord tuning?
  - Did the choir sing with a high energy level?
  - Listen carefully for the choir's diction. Can the words be clearly understood?
  - What areas need additional work and improvement?

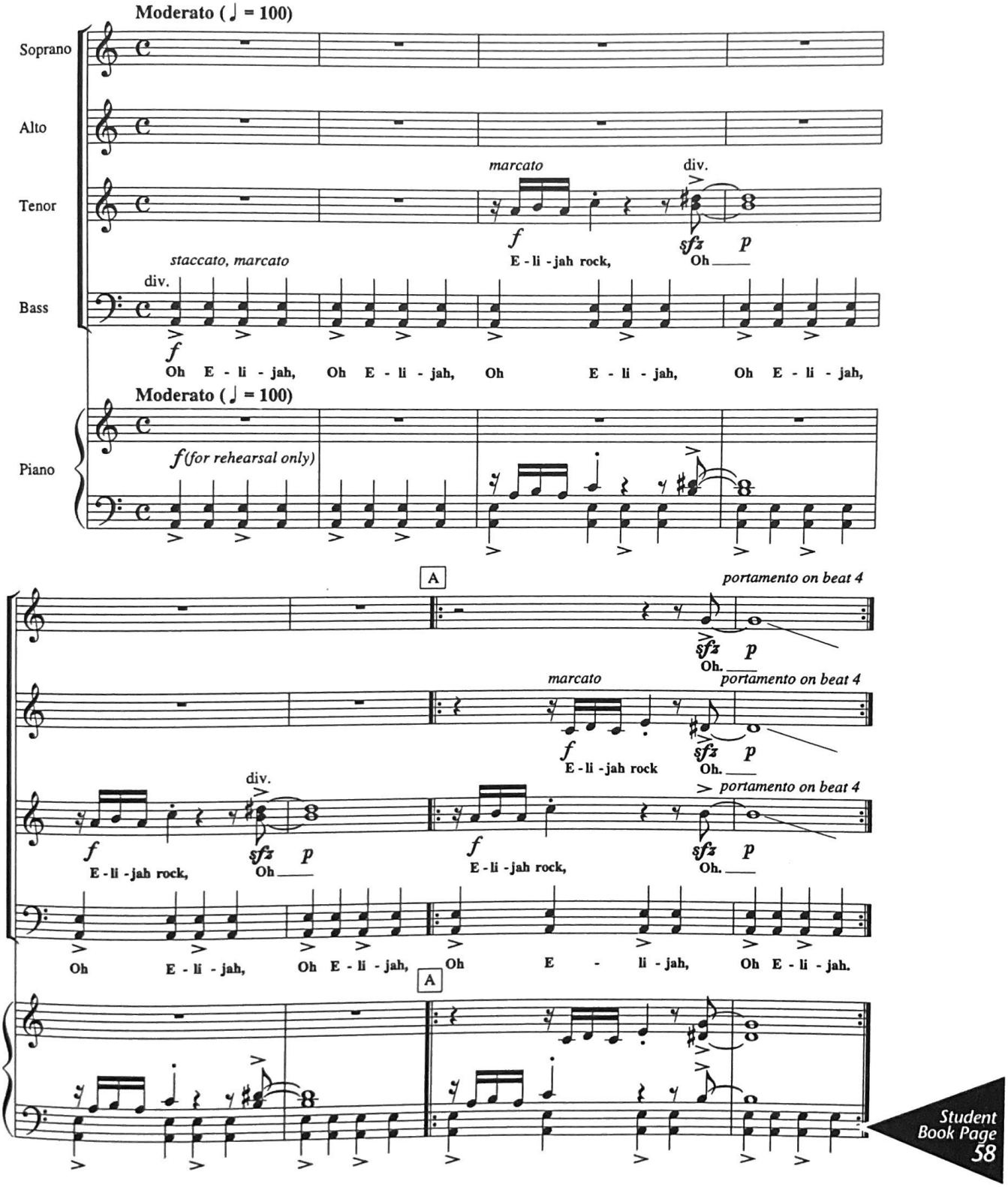
Extension:

Compare and contrast other spiritual tunes that are similar to "Elijah Rock." Listen to recordings of "Joshua Fit the Battle of Jericho," "Ain't That Good News," "Rise Up Shepherd and Follow," and "Swing Low, Sweet Chariot." What do these tunes have in common? (*NS* 9B)

Elijah Rock

For SATB a cappella

Traditional Spiritual

Arranged by
MOSES G. HOGAN

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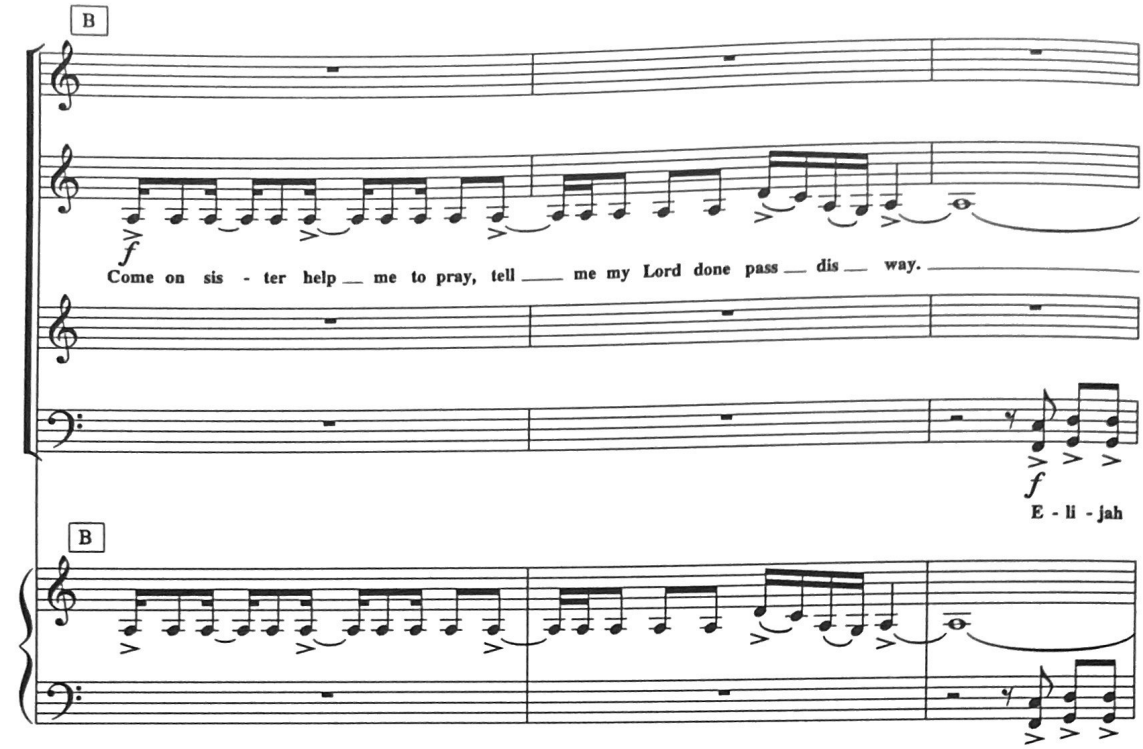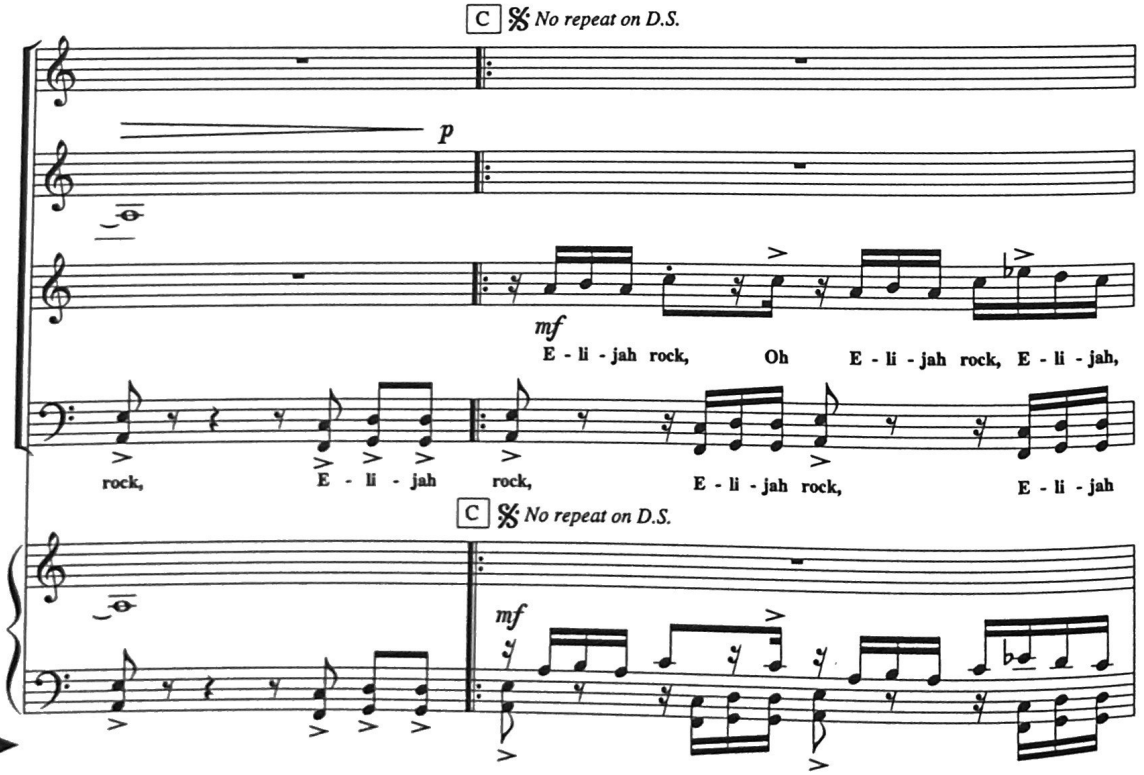
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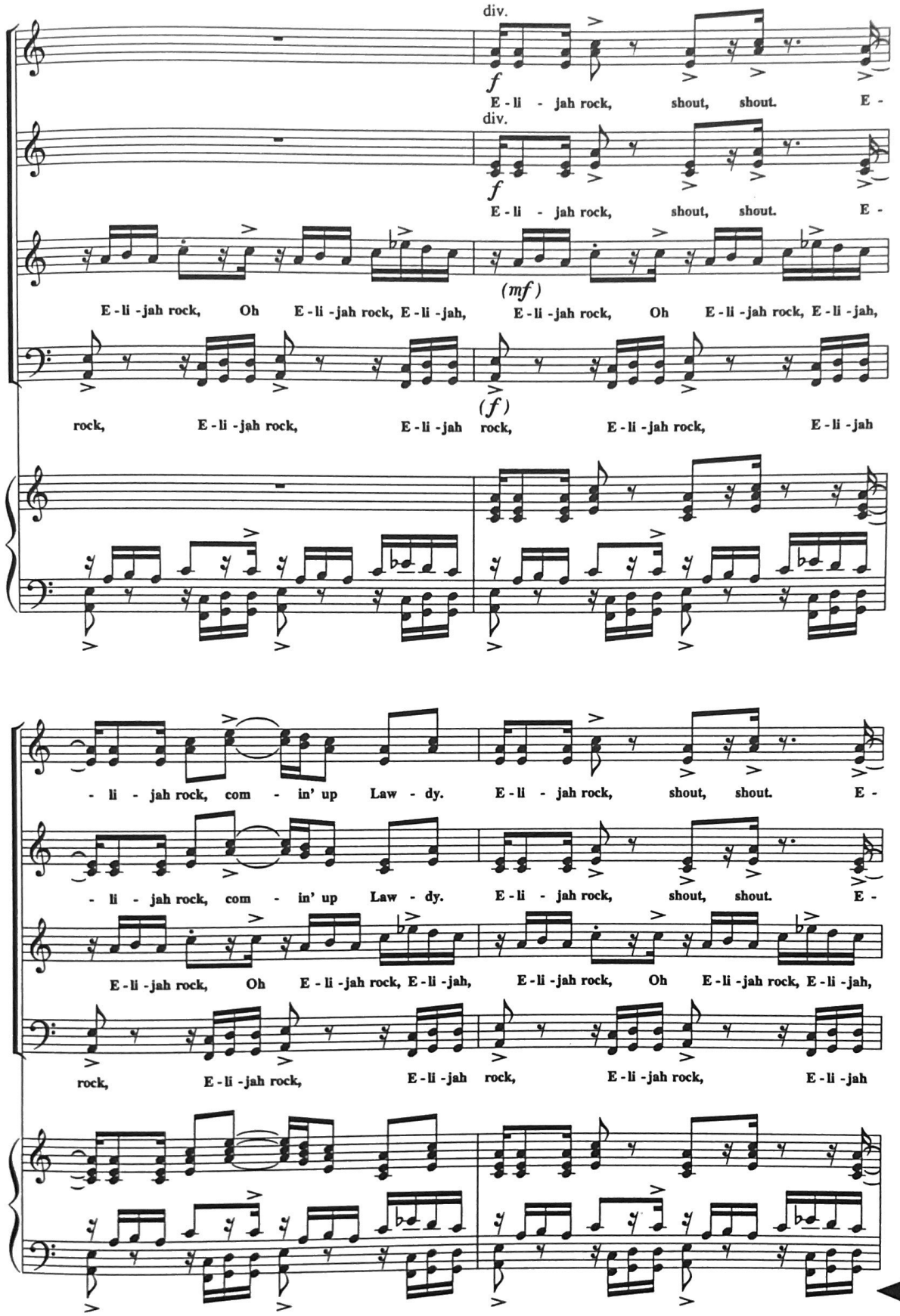
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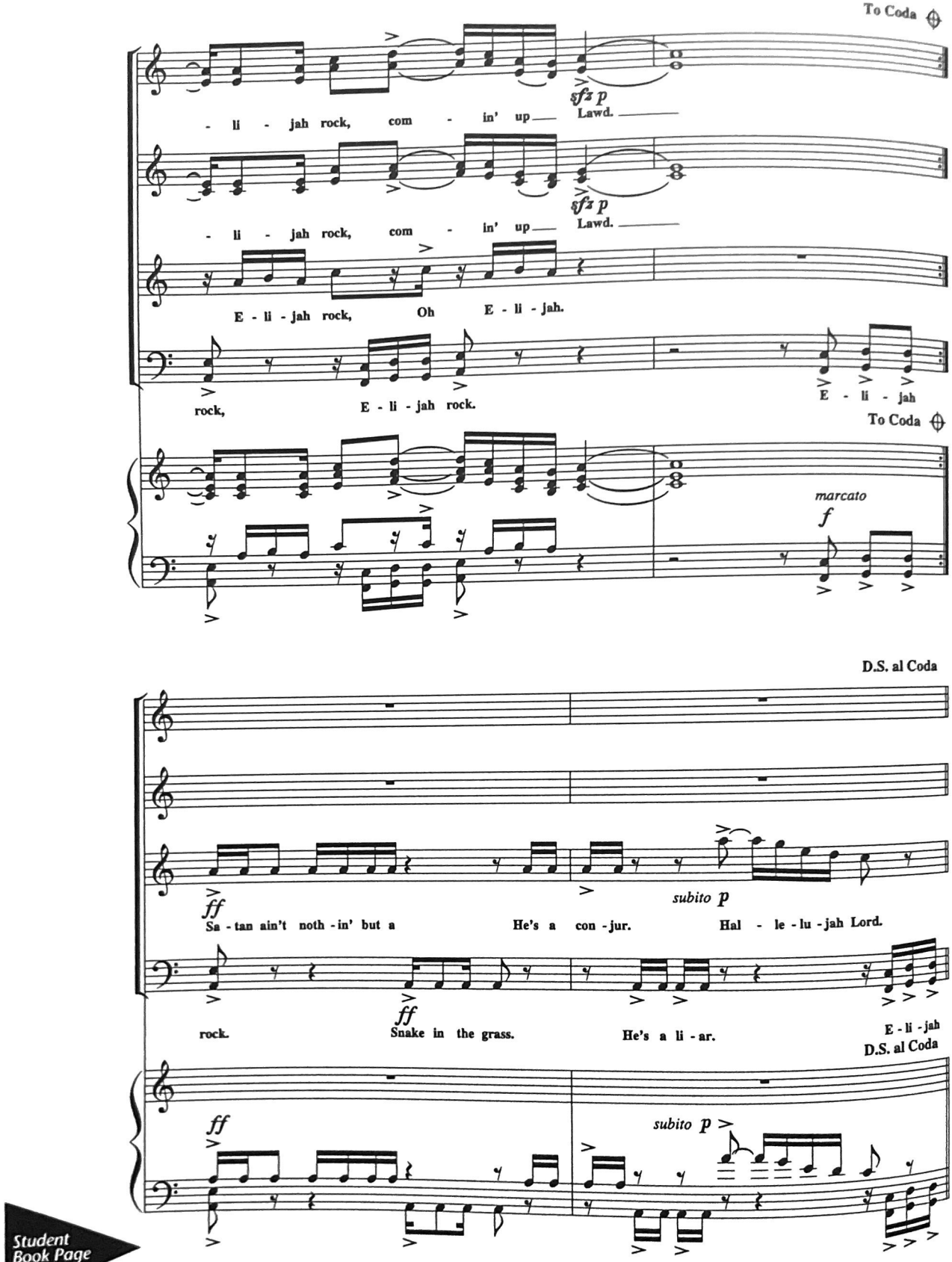
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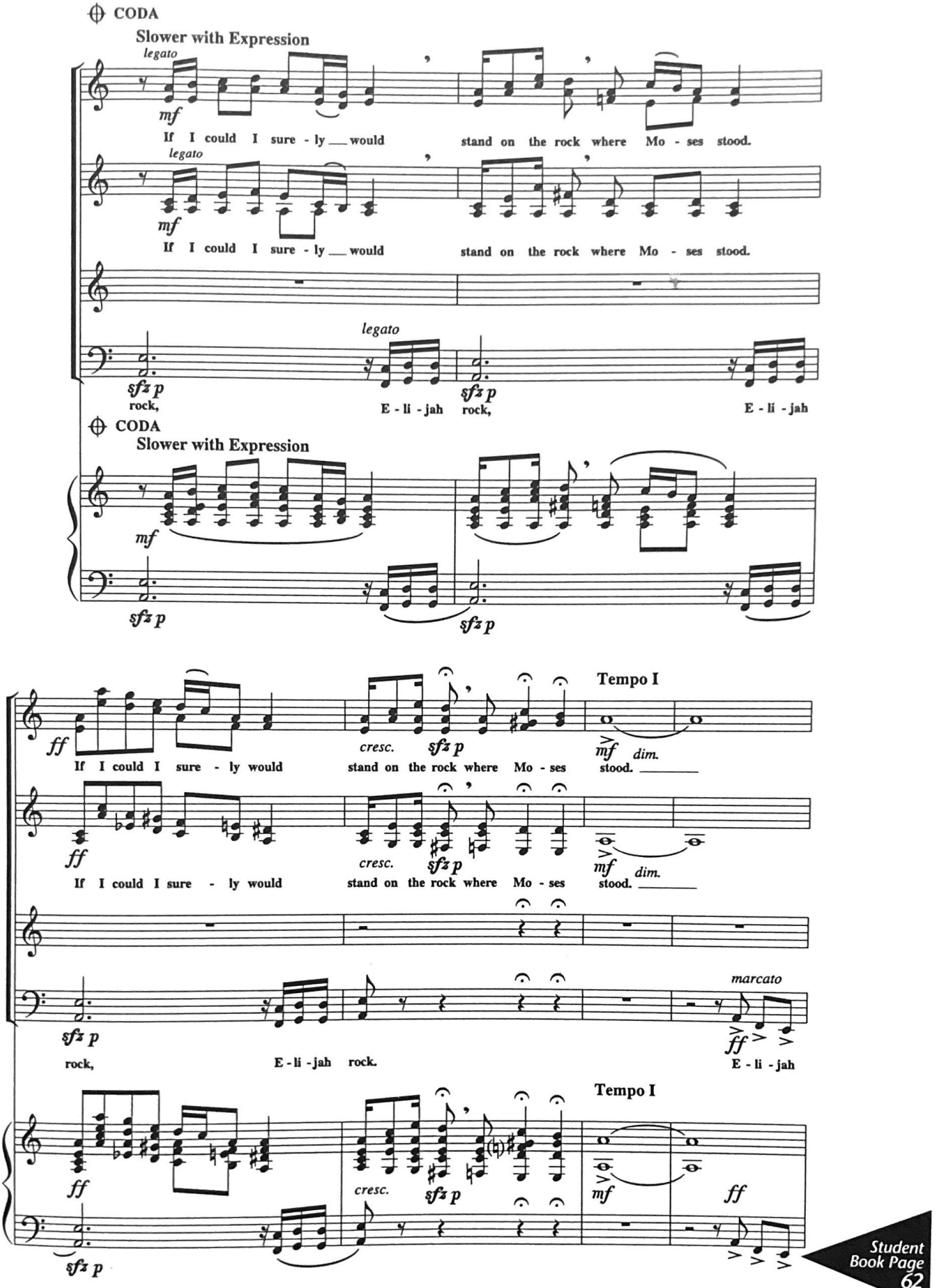
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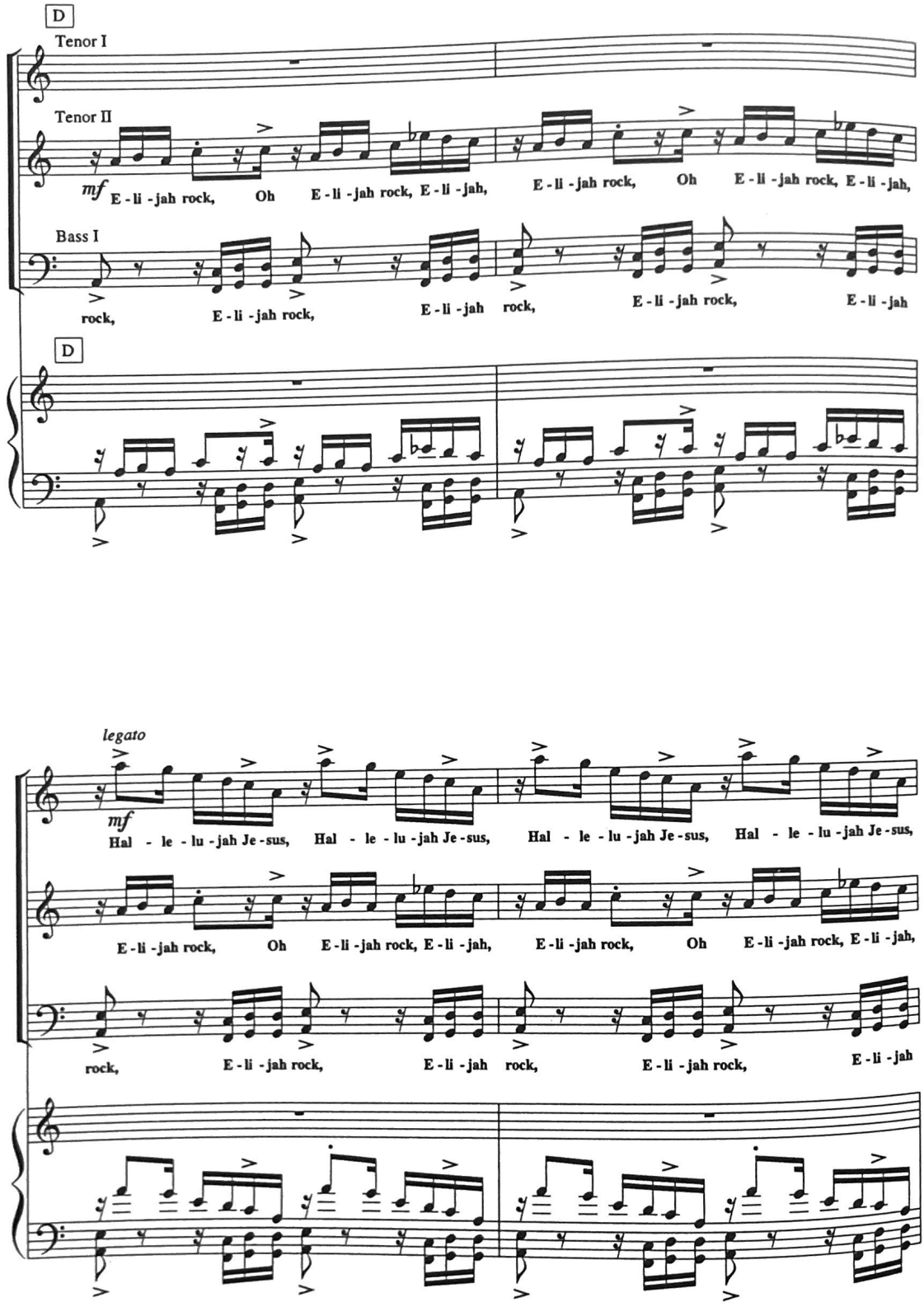
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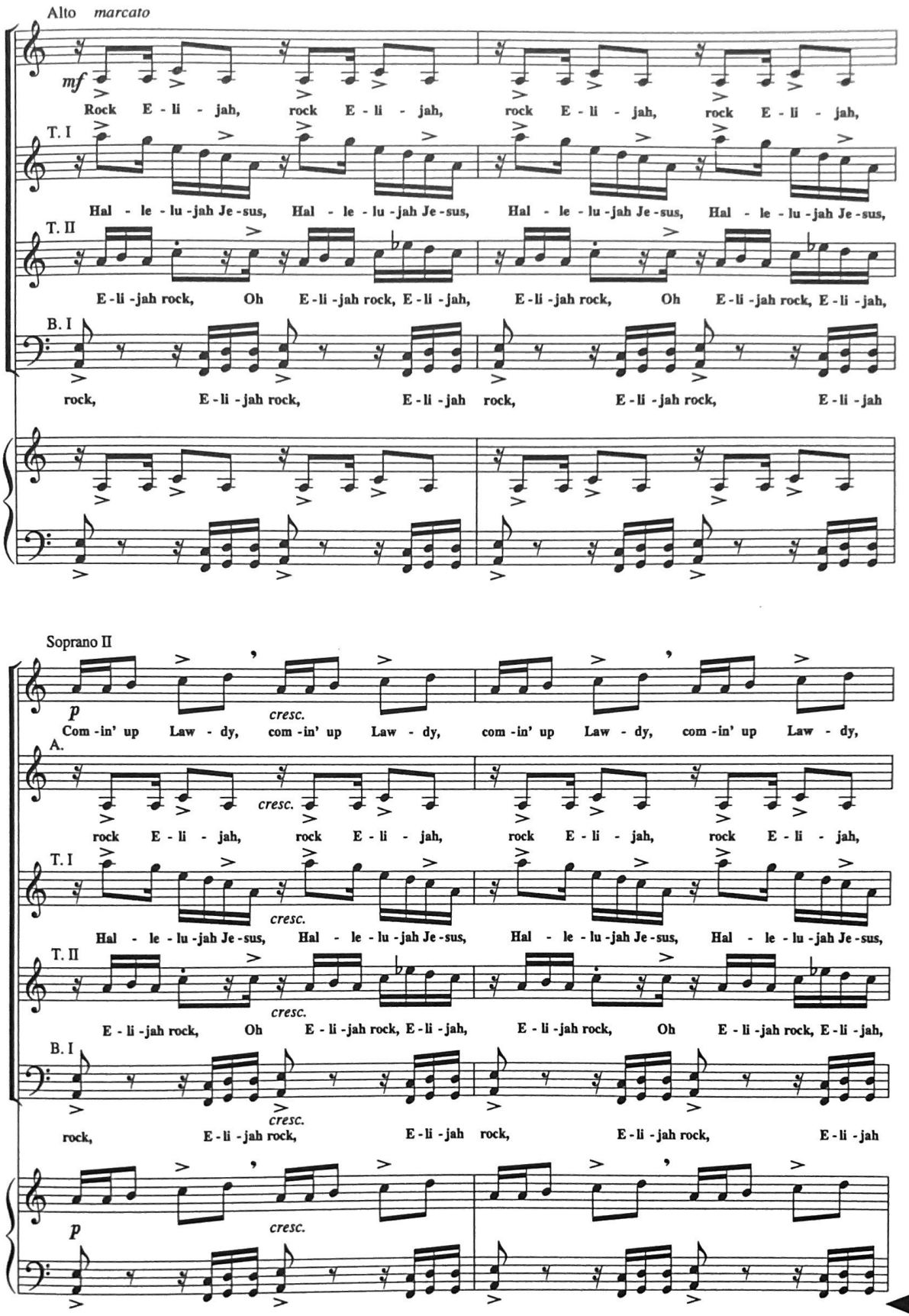
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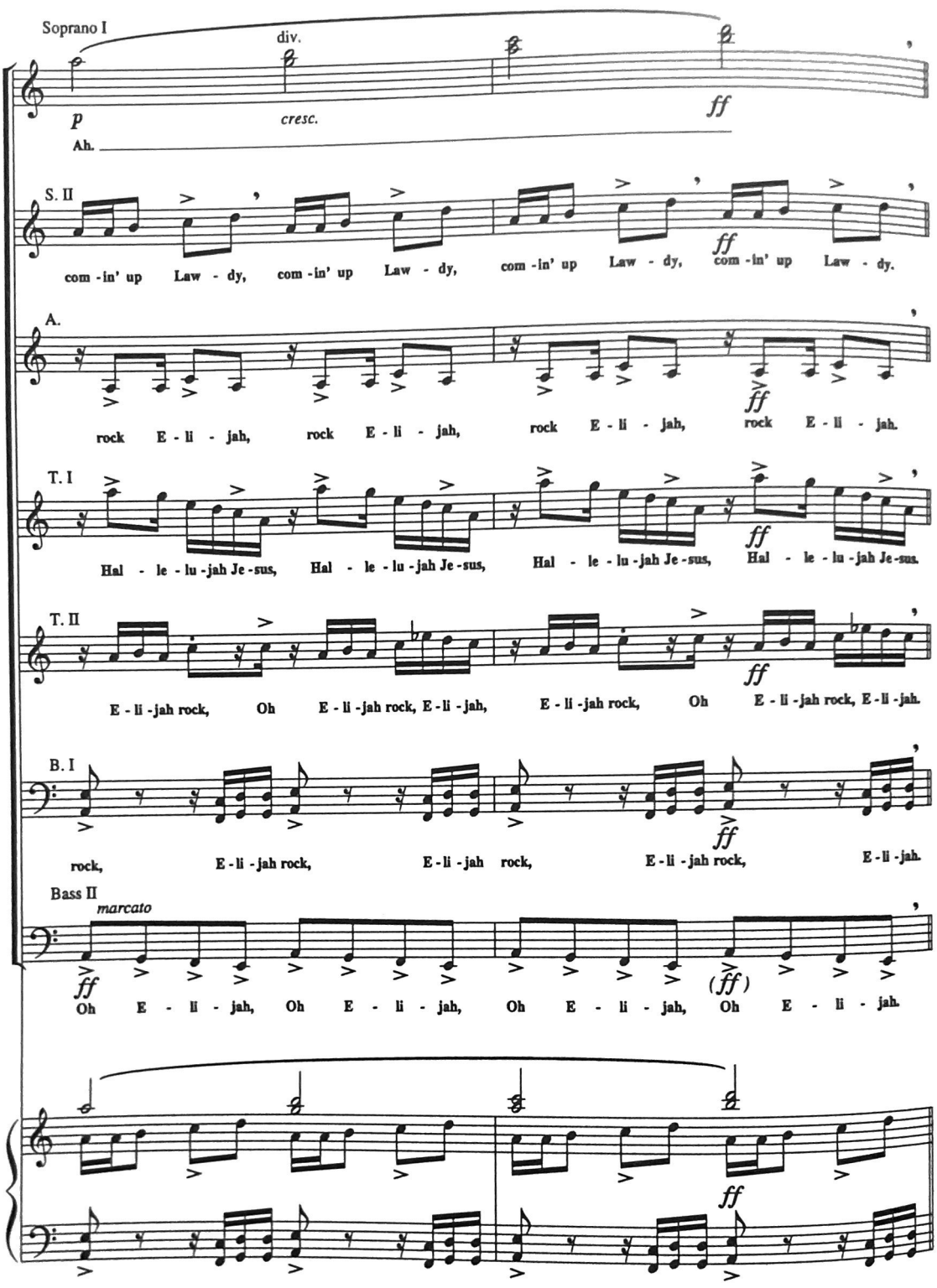

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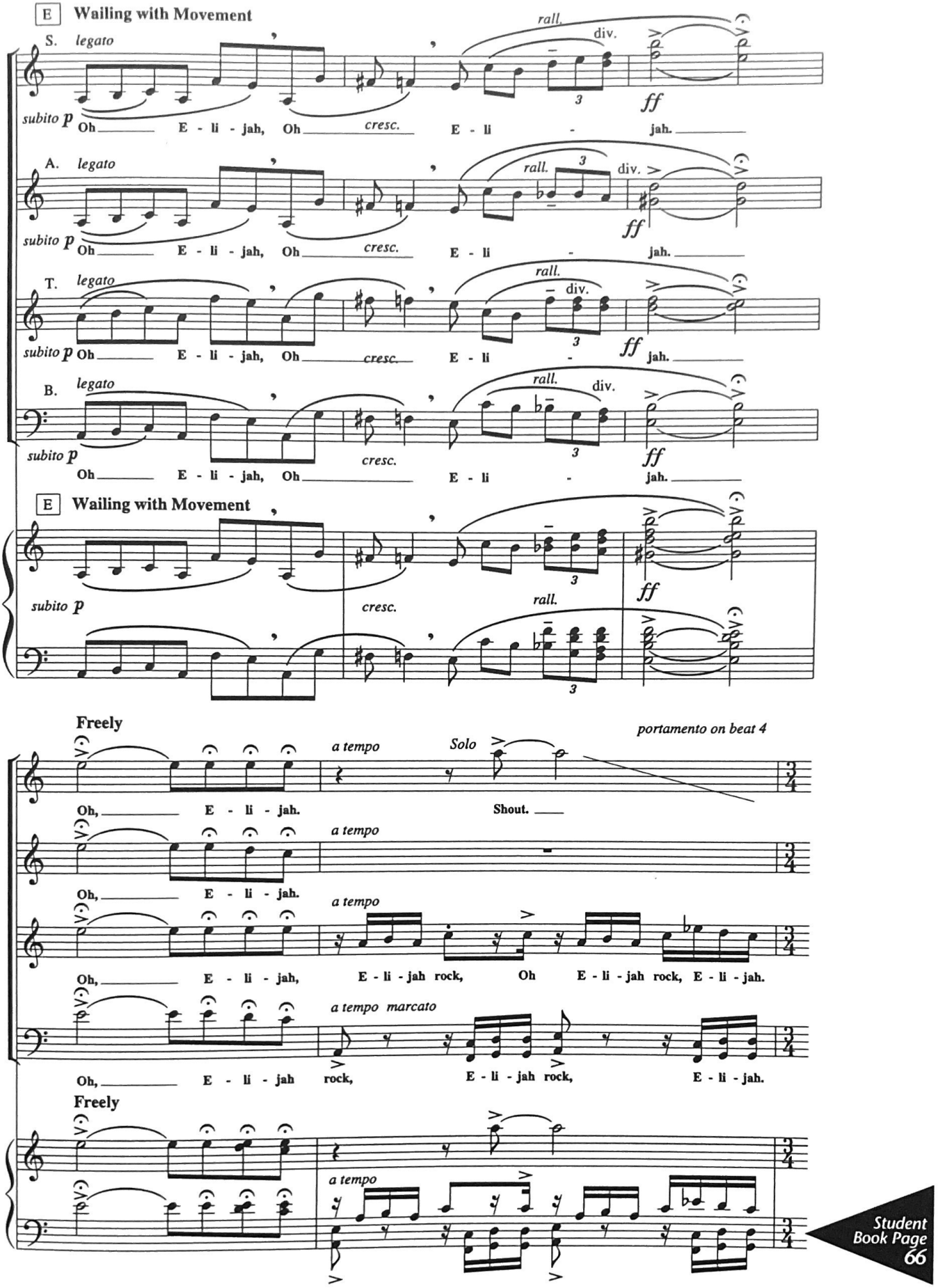
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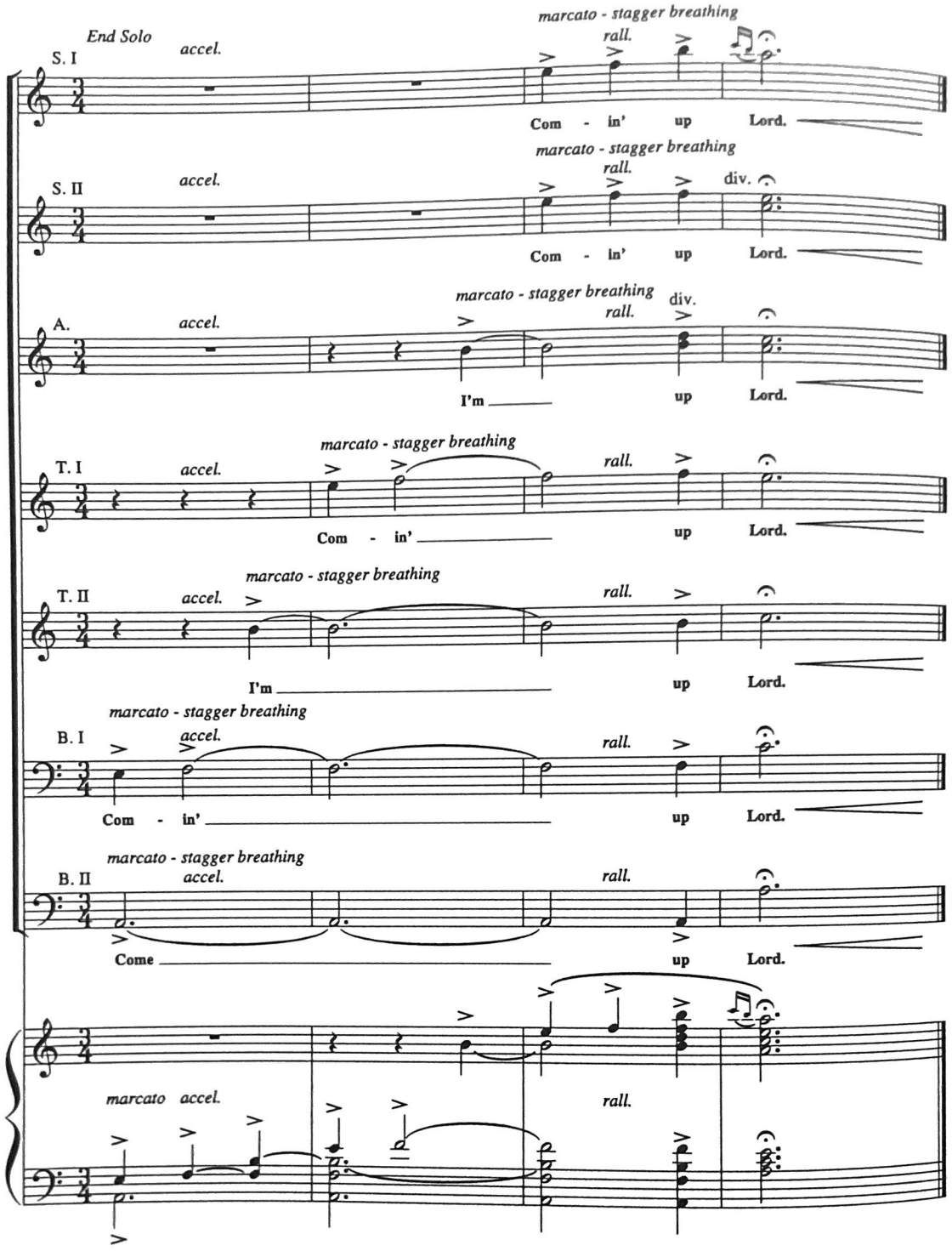
All Parts - Close to ending consonants on "Com", "In" and "I'm".

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EXULTATE DEO (LIFT YOUR VOICES TO JEHOVAH)

Composer: Alessandro Scarlatti (1660-1725), edited by C. Buell Agey
Text: Based on Psalm 81
Voicing: SATB

Key: C Major with transitions to the Dominant and Relative Minor
Meter: $\mathbf{C}$, $\frac{3}{2}$
Form: A-B-C

Style: Renaissance
Accompaniment: a cappella
Programming: Concert, Festival, Competition

Ranges:

Student Book Page 68

EXULTATE DEO (LIFT YOUR VOICES TO JEHOVAH)
Composer: Alessandro Scarlatti (1660-1725), edited by C. Buell Agey
Text: Based on Psalm 81
Voicing: SATB

Cultural Context:
"Exultate Deo" was written by the Italian composer Alessandro Scarlatti. He was born in Parmermo, Sicily in 1660 but was sent to Rome at age 12 to study music. He wrote his first opera before he was19. Scarlatti wrote over 600 cantatas, as well as masses, oratorios and motets such as this one. "Exultate Deo" is a three-section *motet* (an unaccompanied song usually based on a biblical or sacred text.). It is written in a polyphonic style, with the final "Jubilate" section being more vertical (or homophonic) in texture. Typical of its time period, "Exultate Deo" makes frequent use of melismas (singing several notes on a single syllable).

Musical Terms:

dim. (diminuendo)	motet	*poco rit.* (poco ritardando)
polyphonic	homophonic	oratorio
mass	cantata	melisma

Preparation:

- Many of the phrases in "Exultate Deo" are long and sustained, requiring each singer in the chorus to use good posture in rehearsal and performance.
  - Stand tall and expand the rib cage as you inhale.
  - Breathe in over one count through the mouth and then exhale on a hiss for 21 counts.
  - Repeat the exercise, but exhale for 31 counts.
  - Remember that as the exhale gets longer, the air stream will get smaller.
  - Repeat the exercise, but exhale for 41 counts. If you can exhale for 41 counts on one breath, then you can probably sing any phrase in "Exultate Deo."
- Speak the following phrase after an inhalation through the mouth over one count.

Ex-ul-TA - - - - - - - - te (21 counts) TA – – – – – – – – – – – – – – –

- Now speak the following phrase after an inhalation through the mouth over one count. Let the pitch rise and fall as you sustain "ta."

Ex-ul-TA - - - - - - - - te (31 counts) TA

- Sing your voice at rehearsal letter A below using the above method of breathing. Challenge yourself to sing the phrase on one breath.

Evaluation:

- What is a motet? Can you name any other motets you have performed?
- Is the ability to sing a long phrase improving? Remember to start the breath low in the body.
- What is the musical term for a pattern which has many notes on one syllable?

68

Objectives:

- The student will sing choral literature from various time periods including Baroque examples. (*National Standard* 1A)
- The student will develop breath control adequate for performing melismas, performing *crescendos*, supporting sustained phrases. (*NS* 1C)
- The student will demonstrate the ability to sing with appropriate syllabic stress. (*NS* 1C)

Historical/Stylistic Guidelines:

The word Baroque is derived from the Portuguese word "barroco" which means "rough pearl." Musicians adopted the word to describe the music of the 17th and early 18th centuries because of its extreme ornamentation and grandeur.

Alessandro Scarlatti was a composer of the late Baroque period along with Johann Sebastian Bach and George Frederic Handel. The Baroque period saw a rise in instrumental music and the development of the cantata, oratorio, and opera. An abundance of sacred choral music was written during this time period in both polyphonic and homophonic (the chorale) styles.

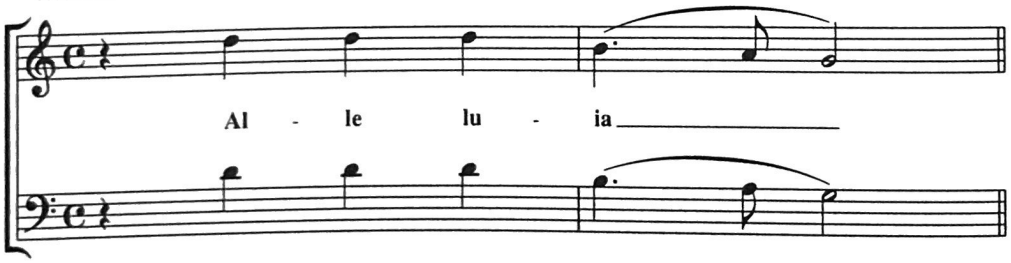
Pronunciation Guide:

Latin:	*Exultate Deo,*
Pronunciation:	ehk-sool-TAH-teh DEH-aw
	adjutori nostro.
	ahd-yoo-TAW-r̃ee NAW-str̃aw
	Alleluia.
	ah-leh-LOO-yah
	Jubilate Deo Jacob.
	yoo-bee-LAH-teh DEH-aw YAH-kawb

* r̃ = flipped or rolled r.

Translation: Rejoice greatly to God our helper
Shout for joy to the God of Jacob.

Vocal Technique/Warm-Ups/Exercises

- Practice the exercise below to develop the Latin diction (tall vowels) and rhythmic vitality necessary for this motet.

Repeat exercise by ascending or descending by 1/2 steps.

- When performing Baroque music, listen for balance among voice parts. Even in the polyphonic sections where the vocal lines are independent, develop the balance between voice parts. This balance gives a vertical sense to the whole performance. In homophonic sections the outer voices should be emphasized.

Rehearsal Guidelines and Notes:
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Sing through the voice parts on your preferred method of sight-singing.
3. Teach the Latin diction.
4. The form or design of this piece lends itself to rehearsing section A (Exultate), then section B (Alleluia) and finally section C (Jubilate).
5. At the beginning of the "Exultate" section, note that the Sopranos and Tenors have the same melodic line. Basses and Altos have the same counter-melody.
6. In mm. 15-19, the Sopranos, Tenors and Bass parts have similar rhythm and melodic patterns.
7. Scarlatti has decorated the syllable of "ta" ("Exultate") in the Soprano line mm. 16 and 20, Alto line mm. 15 and 19, Tenor line mm. 16, 20, 22 and the Bass line mm. 17 and 21. He is showing its importance by coloring it with decorative notes.
8. Point out any displaced rhythms (♩𝅗𝅥♩) to the students (Altos – mm. 25 &30; Sopranos – m. 30; Tenors – m. 31; and Basses – m. 31).
9. As in the beginning section, feel the "Alleluia" section of music in "two." Let the half note receive the underlying pulse. The editor suggests that this section should increase slightly in tempo.
10. In section C, have the students chant the rhythm of their voice part on "ch" to get the feel of the 3/2 meter.
11. Teach the students about melismas (many notes on one syllable) and their use in the Baroque period. The last page contains a melisma on "Jacob" in mm. 75-79.

Performance Tips:

- The (♩.♪♩) pattern on "ia" of Alleluia adds a lightness or brightness to the vocal line. Consider a *decrescendo* on the dotted notes. This will lighten the vocal sound.
- In the Renaissance and Baroque periods, many songs were based on the church modes. The Ionian mode, which eventually became our major scale, is the basis of "Exultate Deo."
- Watch for crossed-voicing between sections mm. 68-69 (Tenor/Bass); m. 77 (Soprano/Alto); and mm. 44, 50, 52 (Alto/Tenor).
- Observe the imitation in the Soprano and Tenor lines of the "Alleluia" section.
- The "Jubilate" section is more vertical or homophonic in texture than the other two sections.
- Bring out the syllabic stress of the Latin text. The consecutive quarter notes (♩♩♩♩) should not be sung with equal stress.

Evaluation:

As the choir rehearses this piece, continually check for the following: (*NS* 7A)

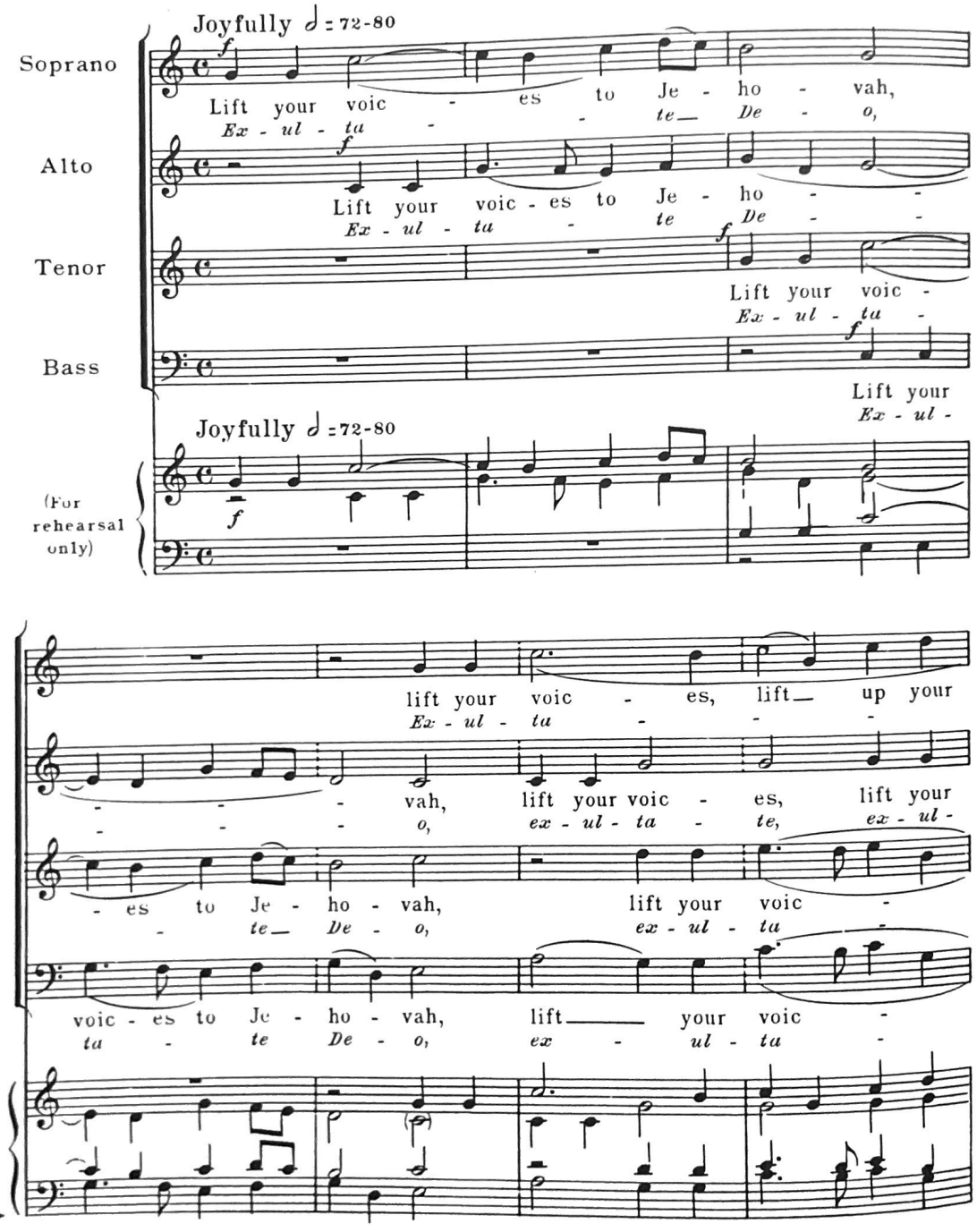
- Are the staggered entrances in the polyphonic sections clearly heard in each voice part?
- Is the breath support adequate for the long phrases?
- As the students sing on the Latin text, can the diction be clearly understood? Is syllabic stress given to the proper syllables?
- Is the transition to Section B and C smooth with a slight increase in tempo?
- Are the melismas on "Jacob" in mm. 75-79 sung correctly and cleanly?

Exultate Deo

(Lift Your Voices to Jehovah)

For SATB a cappella

By ALESSANDRO SCARLATTI (1660-1725)
Edited by C. BUELL AGEY

Based on Psalm 81

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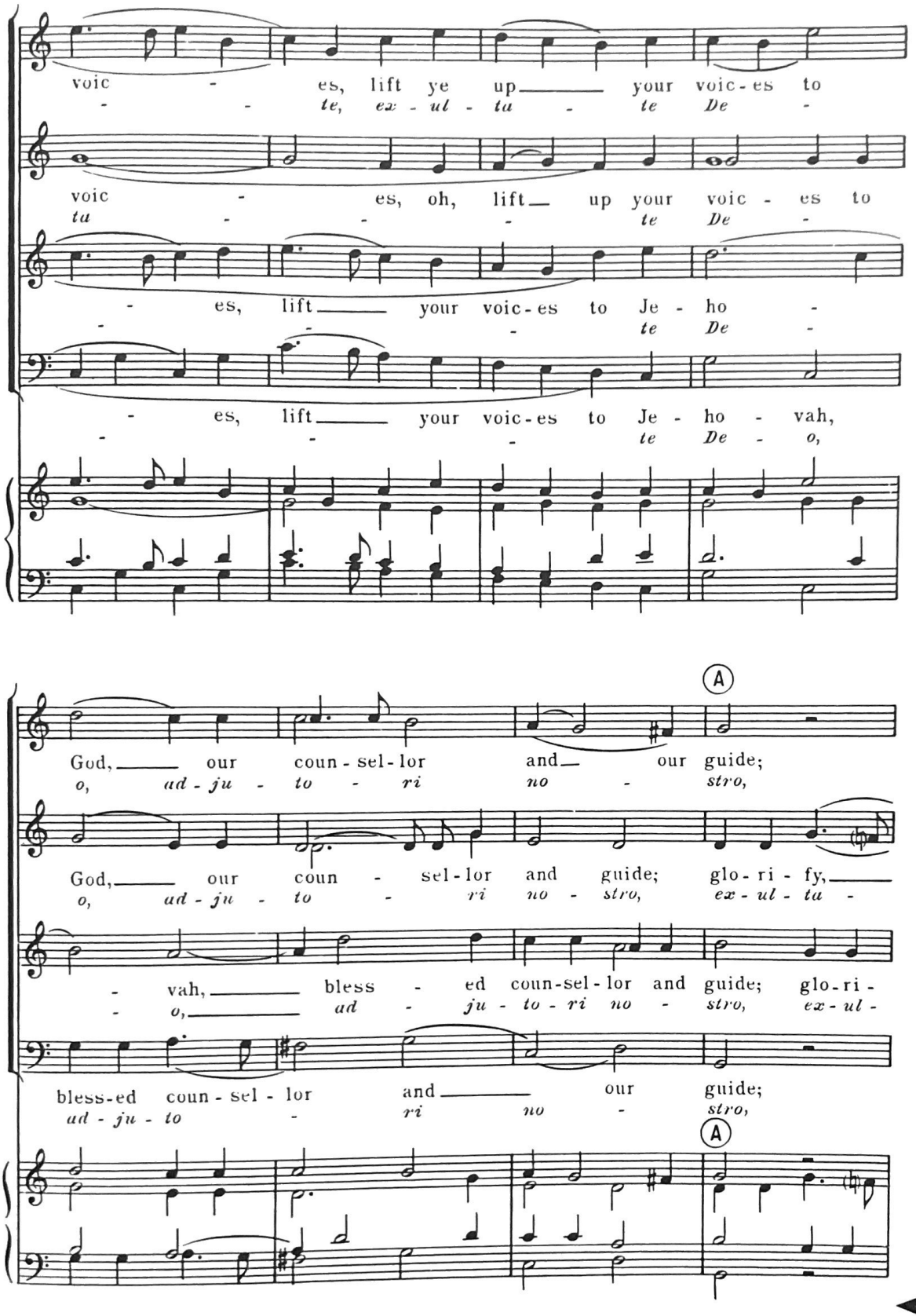
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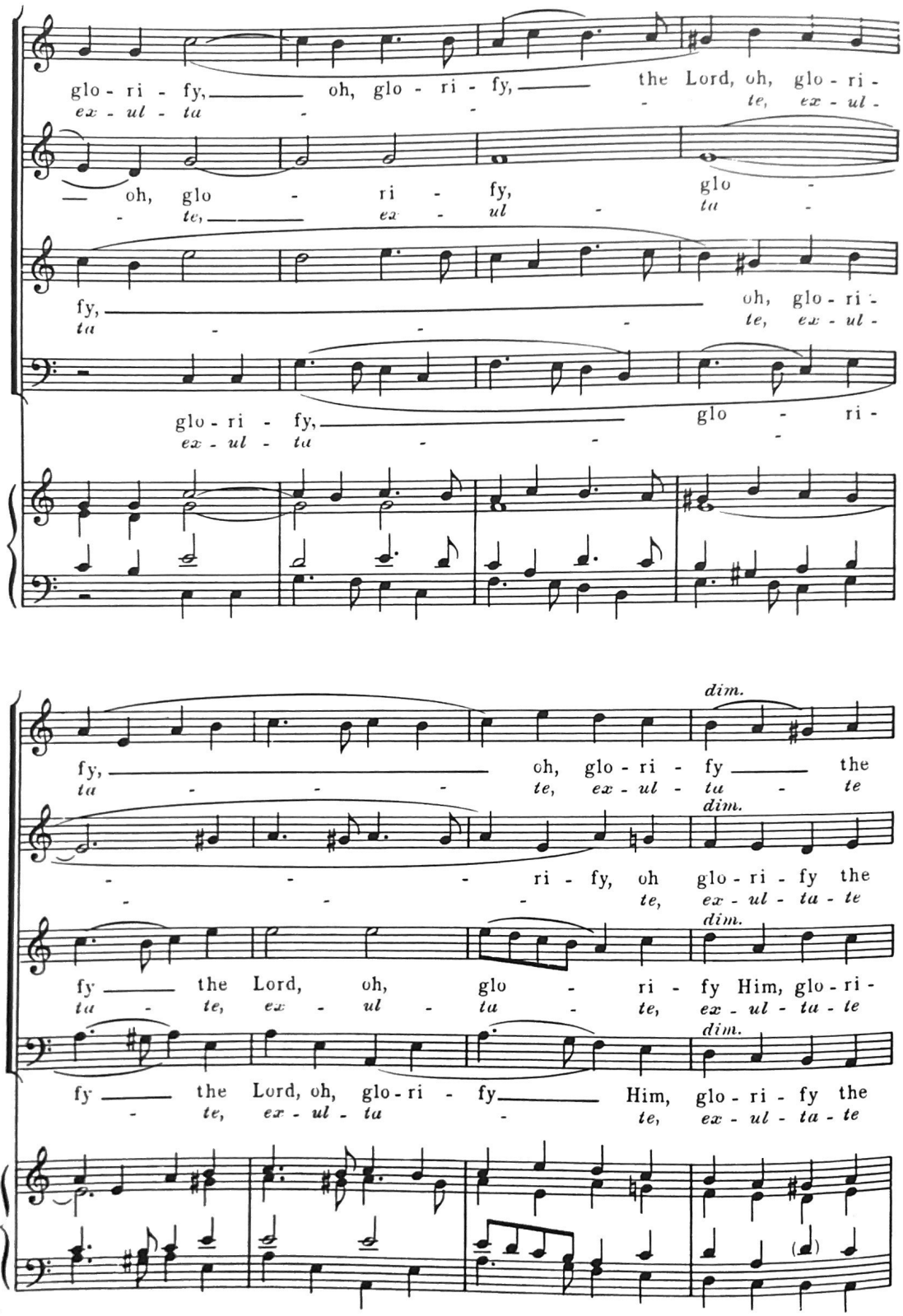
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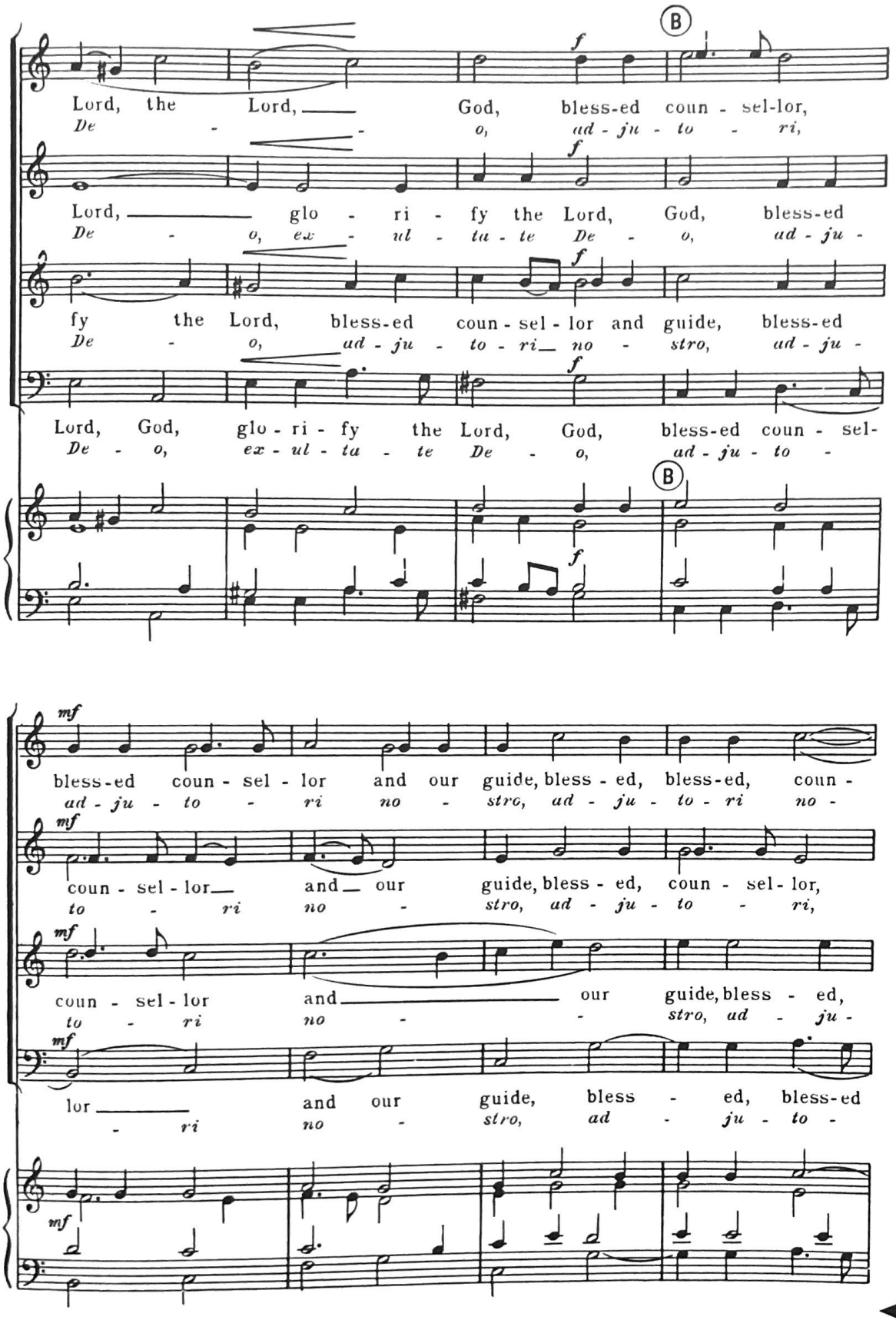
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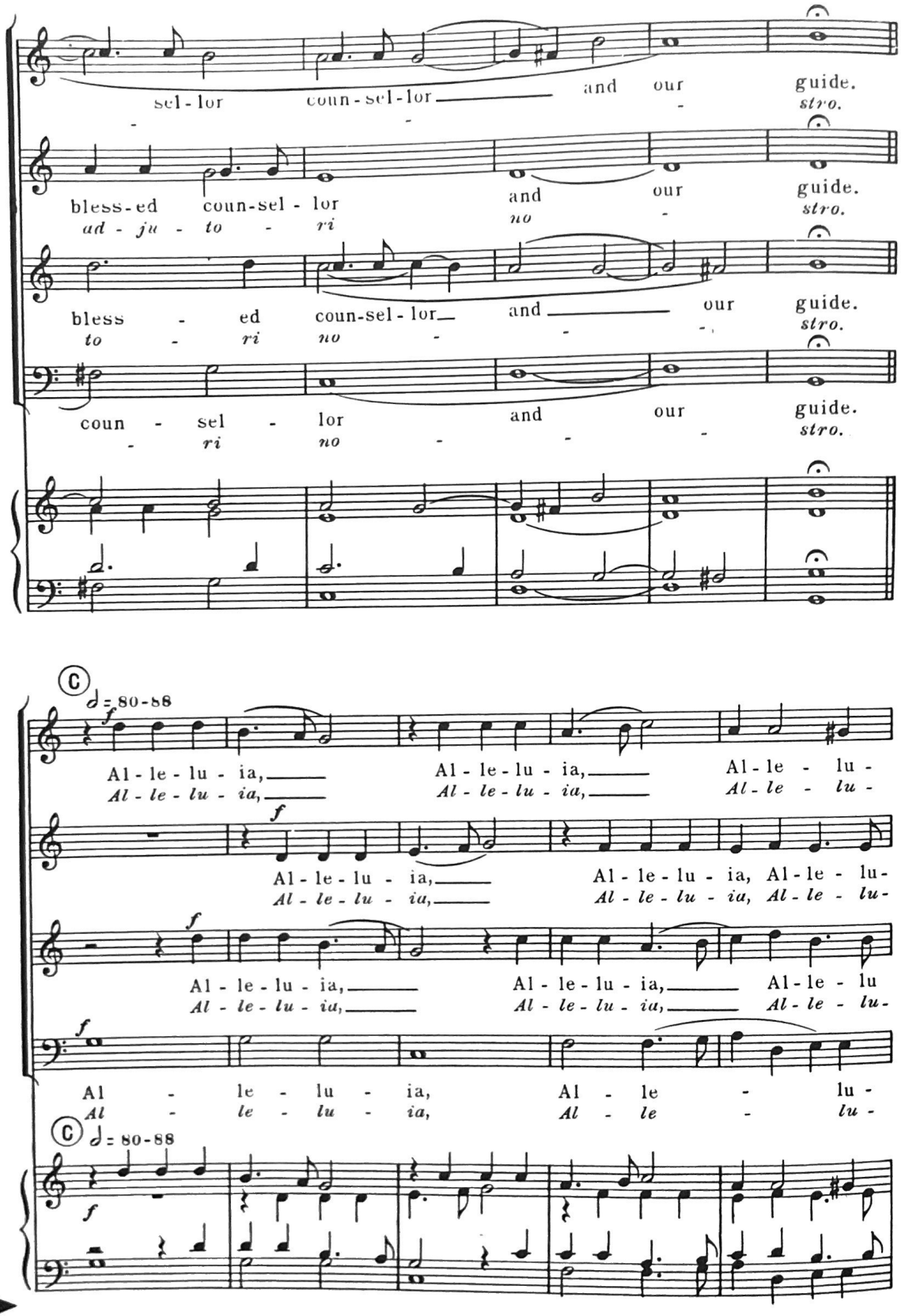
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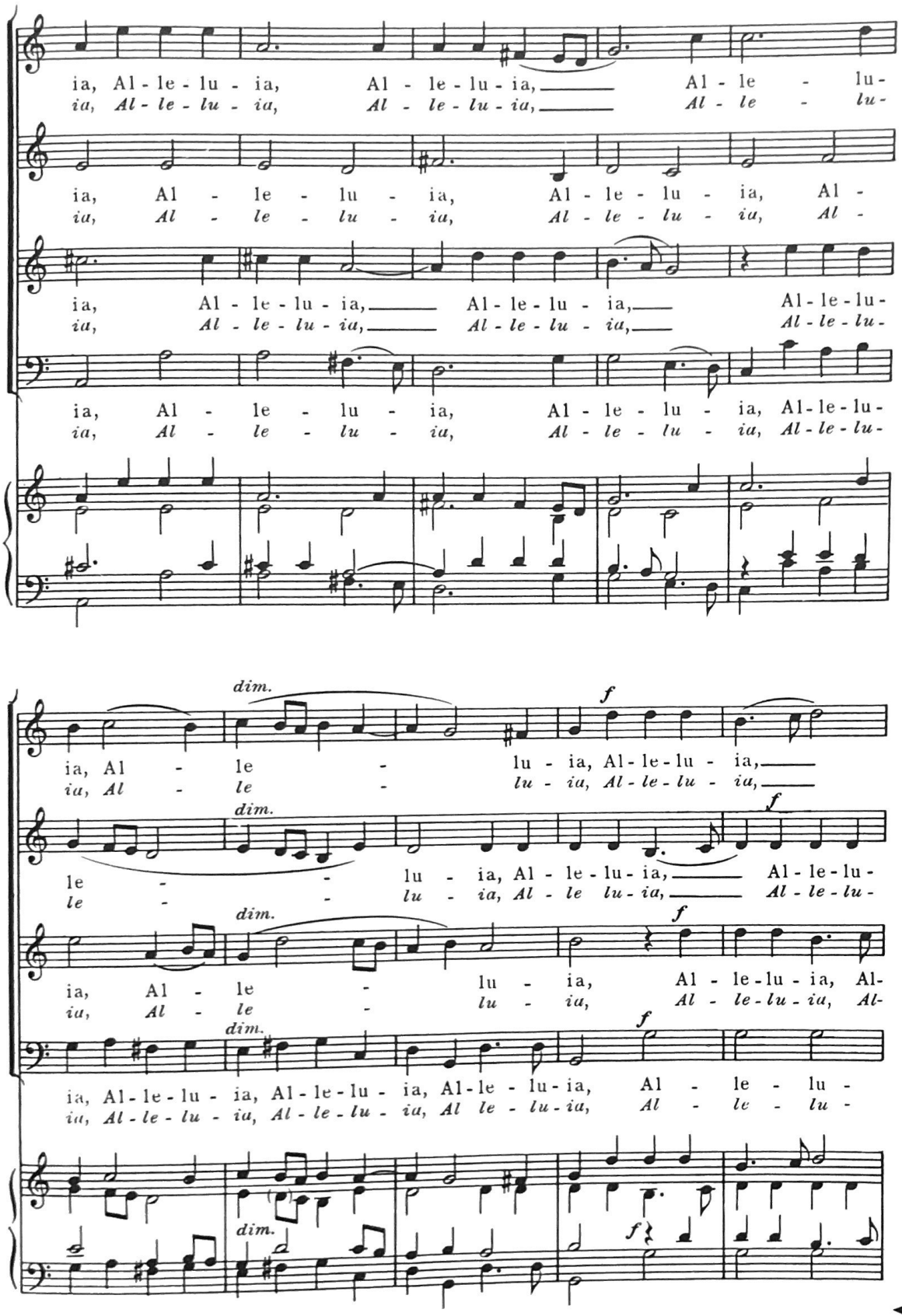
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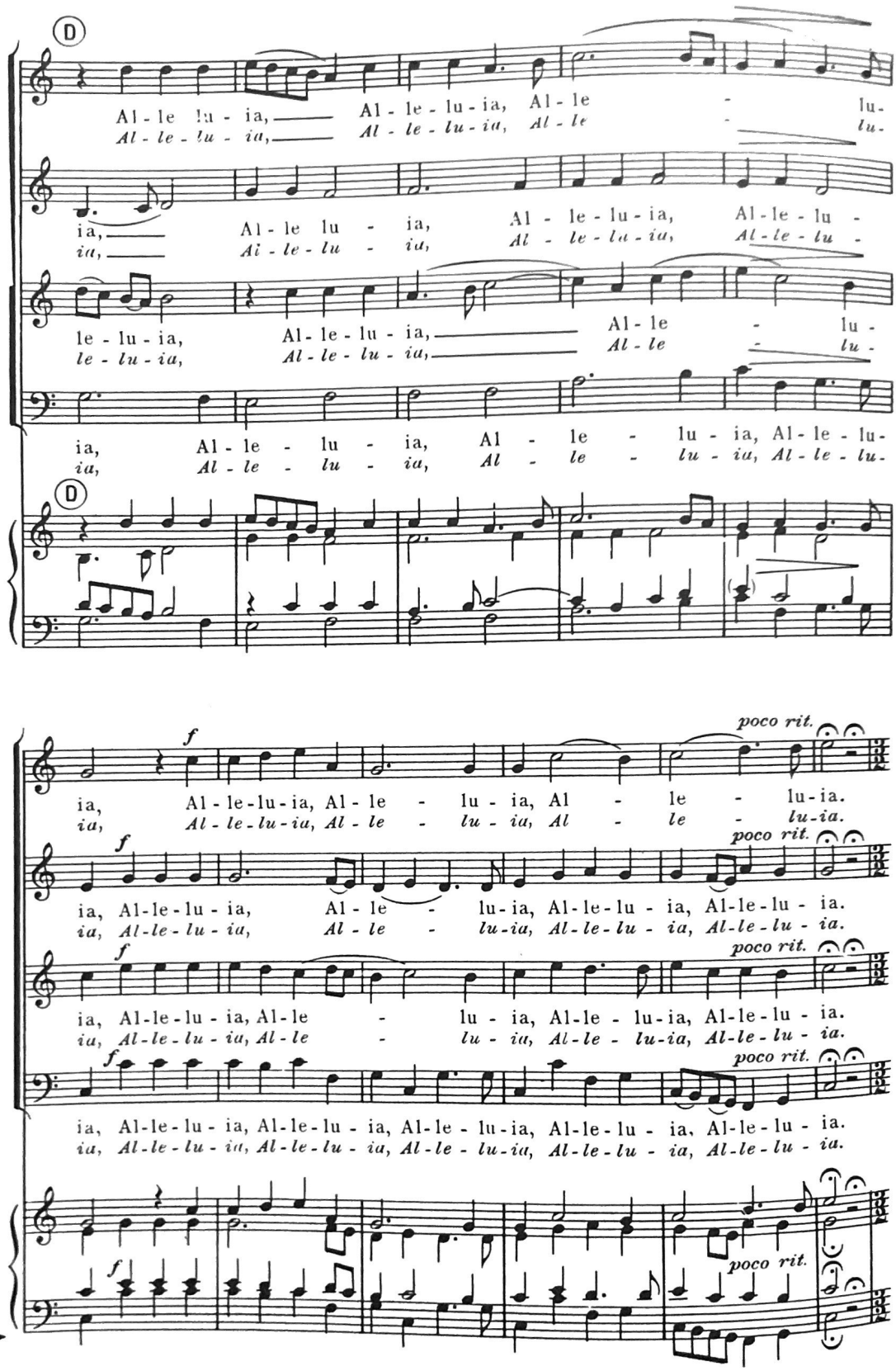
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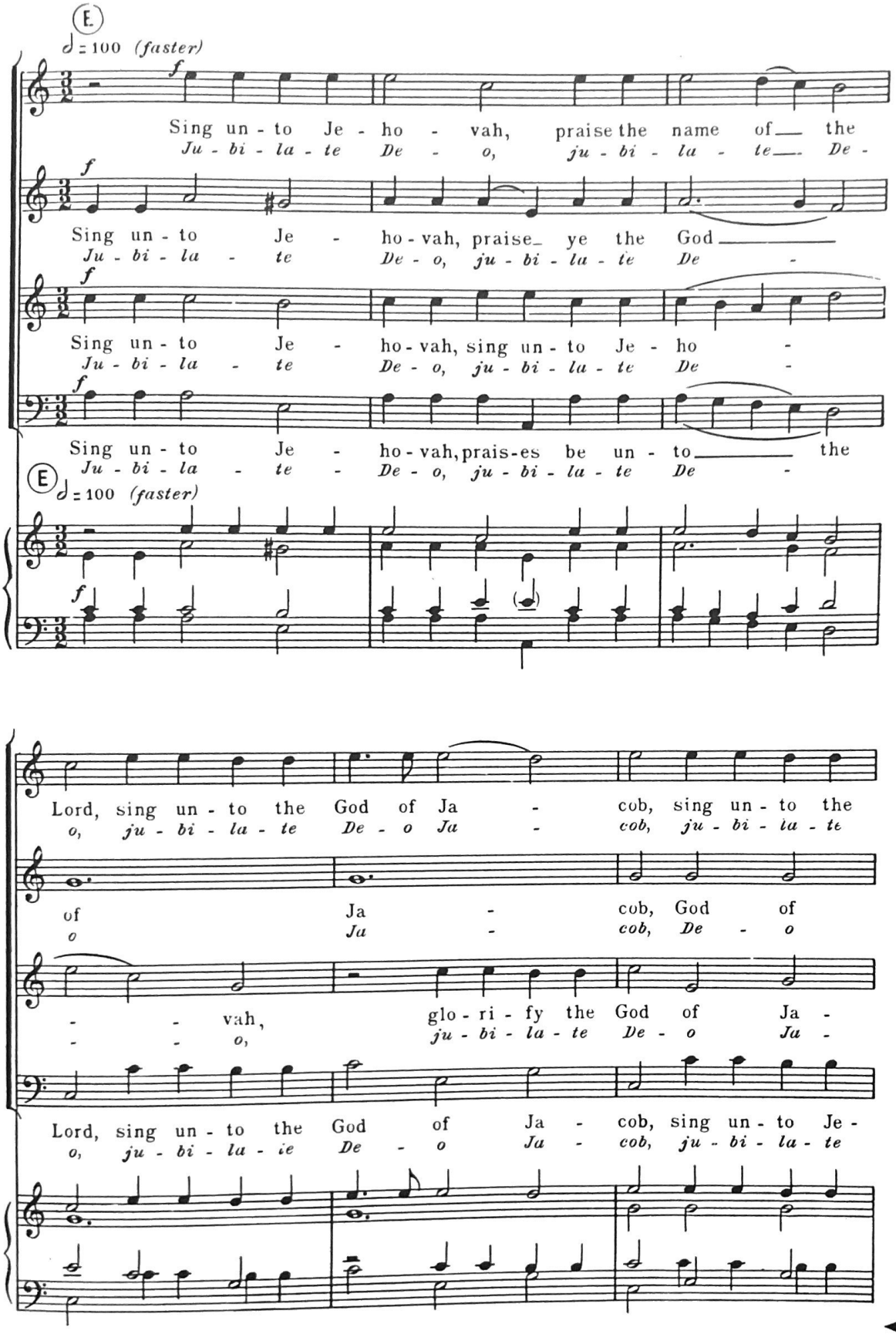
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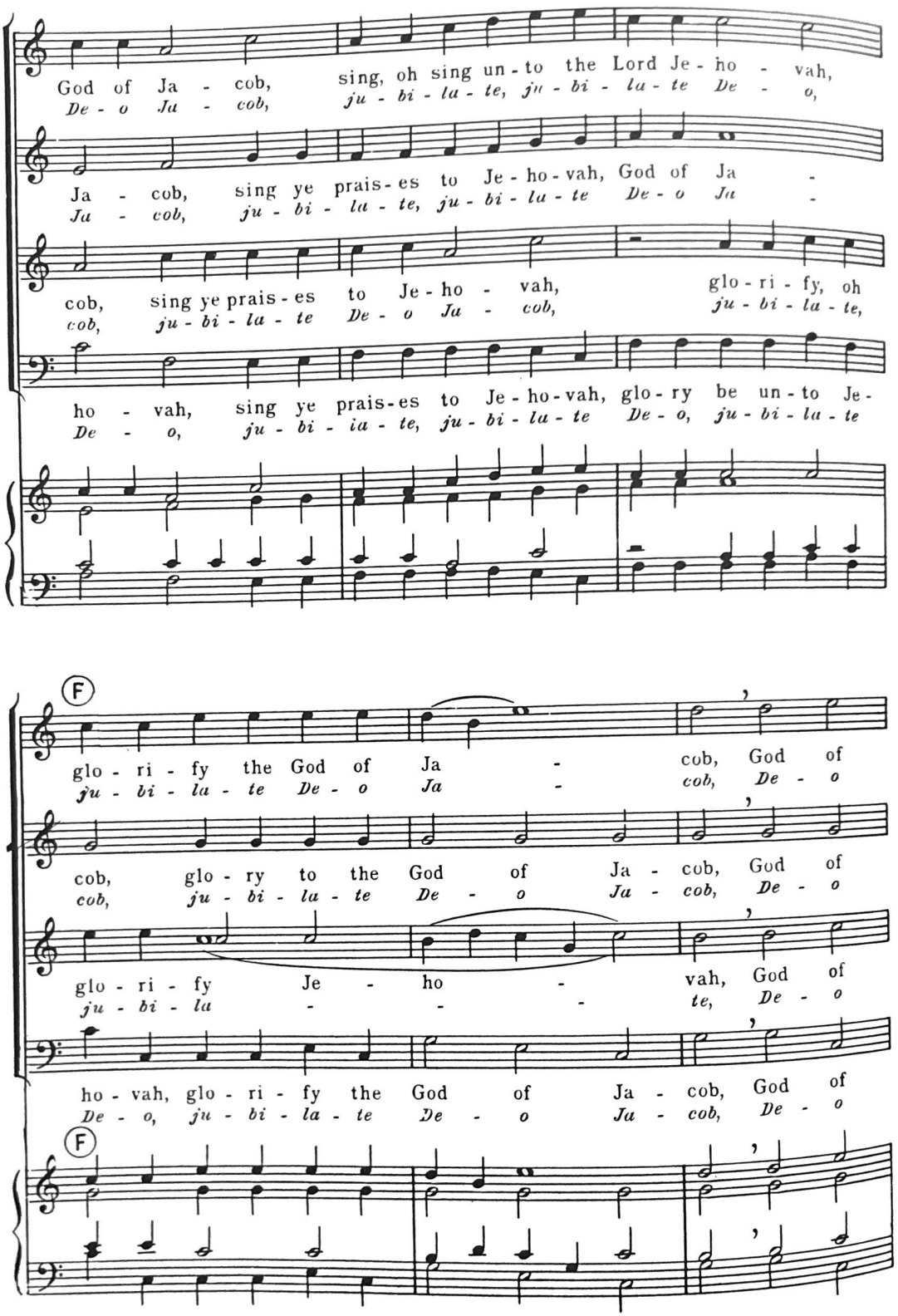
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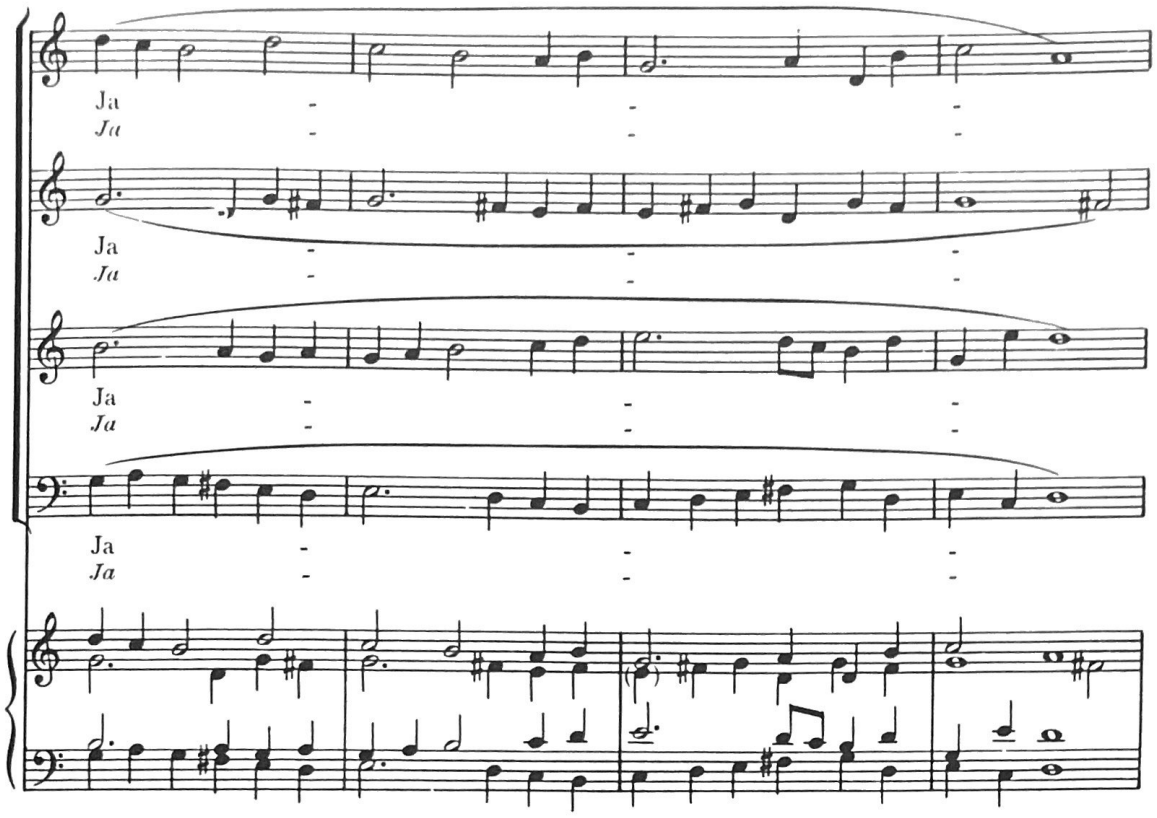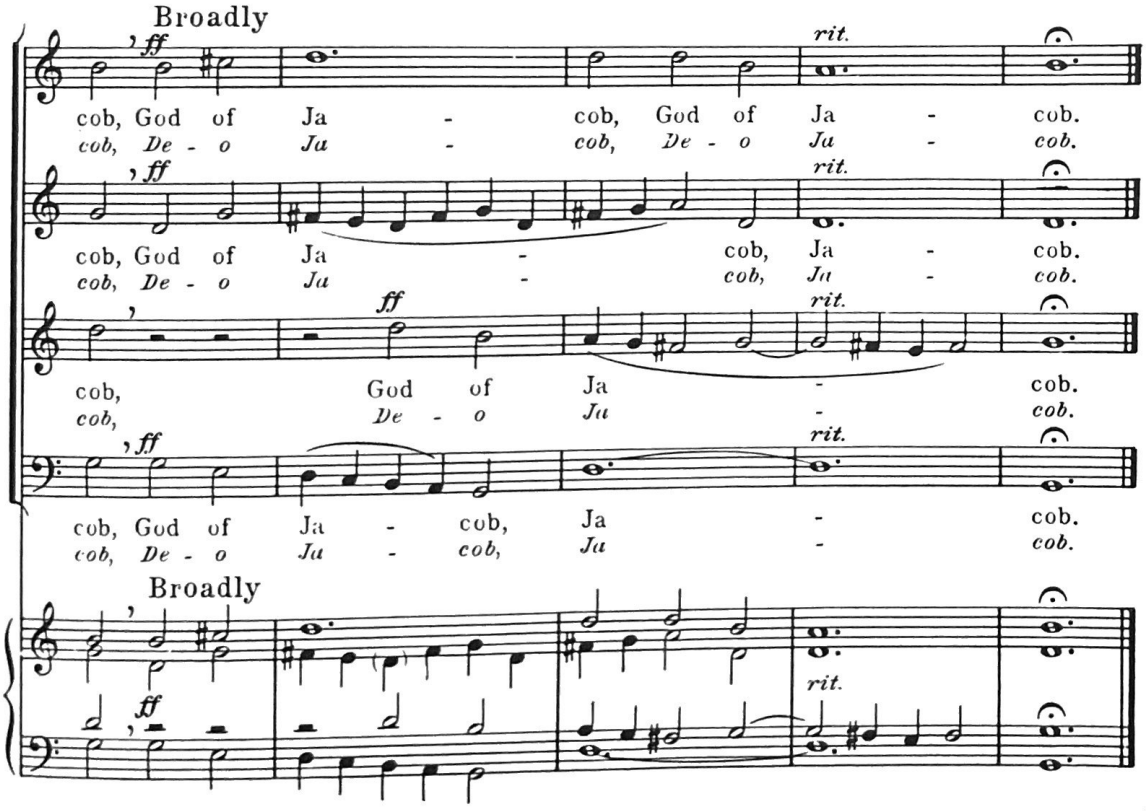
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FUM,FUM,FUM

Composer: Traditional Spanish Carol, arranged by Ed Lojeski
Text: Traditional
Voicing: SATB

Key: A Minor
Meter: $\frac{2}{4}$ $\frac{3}{4}$
Form: Through-composed
Style: Contemporary Setting of Traditional Carol

Accompaniment: a cappella
Programming: Holiday Concert, Small or Large Ensembles, Caroling

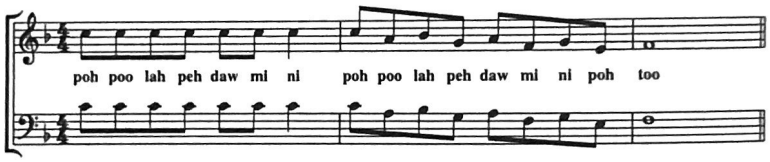
Ranges:

Student Book Page 79

FUM, FUM, FUM
Composer: Traditional Spanish Carol, arranged by Ed Lojeski
Text: Traditional
Voicing: SATB

Cultural Context:
This traditional Christmas carol has been sung by choirs for many years. "Fum," pronounced "foom," is just another nonsense syllable such as "fa la la." This lively A minor song has a great deal of life and vitality.

Musical Terms:
decresc. (decrescendo)
cadence
marcato
staccato
homophonic

Preparation:
- This song is a study in diction. Practice the following:

Move up or down by half steps.

- To further improve your diction in this piece, practice the following:
  - whisper the text in rhythm.
  - speak the text with a marcato accent on every word.
  - take turns listening to each other checking for clarity of diction.
  - speak the text as written paying attention to staccato and dynamic markings.
  - gradually increase the speed as you increase the clarity.
- Locate where the arranger shifts the rhythmic feel from a down beat to an off beat. Each time this occurs, we are led to expect a strong tonic cadence at the downbeat. The composer however surprises us with an upbeat. This will bring a smile to your audience.

Evaluation:
- Check to see that as you sing the words, you are giving careful consideration to the *staccato* markings. This also has a way of improving diction!
- As the choir performs, listen carefully for ensemble precision on the unexpected off-beat candences.

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Objectives:

- The student will develop proper diction through correct use of vowel shapes, syllabic stress, consonants and diphthongs. (*National Standard* 1C)
- The student will sing choral literature from Spain. (*NS* 1A)
- The student will demonstrate textual clarity (word accent, syllabic stress). (*NS* 1C)
- The student will read and perform rhythm patterns in various meters. (*NS* 5B,5E)

Historical/Stylistic Guidelines:

This traditional Spanish carol has been arranged often by various composers. Even though the folk song tune is familiar, it works well here in a more contemporary setting, still retaining a madrigal flavor. The uniqueness of this arrangement falls in the multi-meter treatment of the "fums," while the "fa la la's" act as the madrigal feel. Treat this piece as you would any 16th century madrigal; light, bouncy, crisp and clean.

Vocal Technique/Warm-Ups/Exercises:

- Have all voices learn the Soprano melody in the first 18 measures. Use this melody as a pattern to rehearse diction, phrase shapes, and intonation.
- Speak the words in a whisper as clearly as possible. Focus on the consonants.
- Sing the melody on "doo." Use "doo be" on the sixteenth note patterns. Check to see that the *staccato* pitches are sung very short and crisp.
- Repeat the same on various neutral syllables such as "bum," "dah" and "dee."

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Have the students learn the rhythms to the song. Pay close attention to the meter changes and the "off-beat" 2/4 bars.
3. Learn all of the pitches accurately at a slow tempo.
4. Gradually increase the tempo, keeping a light bouncy texture.
5. Work to over-do the dynamic contrasts.

Performance Tips:

- When singing above a *mezzo forte*, check to see that the voices remain light and full of energy. Never let the louder passages become heavy.
- Focus a great deal of your rehearsal time on diction. Use speech to practice consonants.
- During the 2/4 bars, have the students remain very still. This will add to the awkwardness of the rhythm and will help catch the audience off-guard.
- As you rehearse on words, alternate phrases going back and forth from words to nonsense syllables to help keep the texture light.

Evaluation:

- Tape your rehearsals often. Listen for the following: (*NS* 7A)
  - Check for clear diction. Can you understand the words?
  - Are the *staccato* notes short?
  - Listen for a tall, warm, mature sound that is void of weightiness.
  - Is the rhythm accurate and precise?

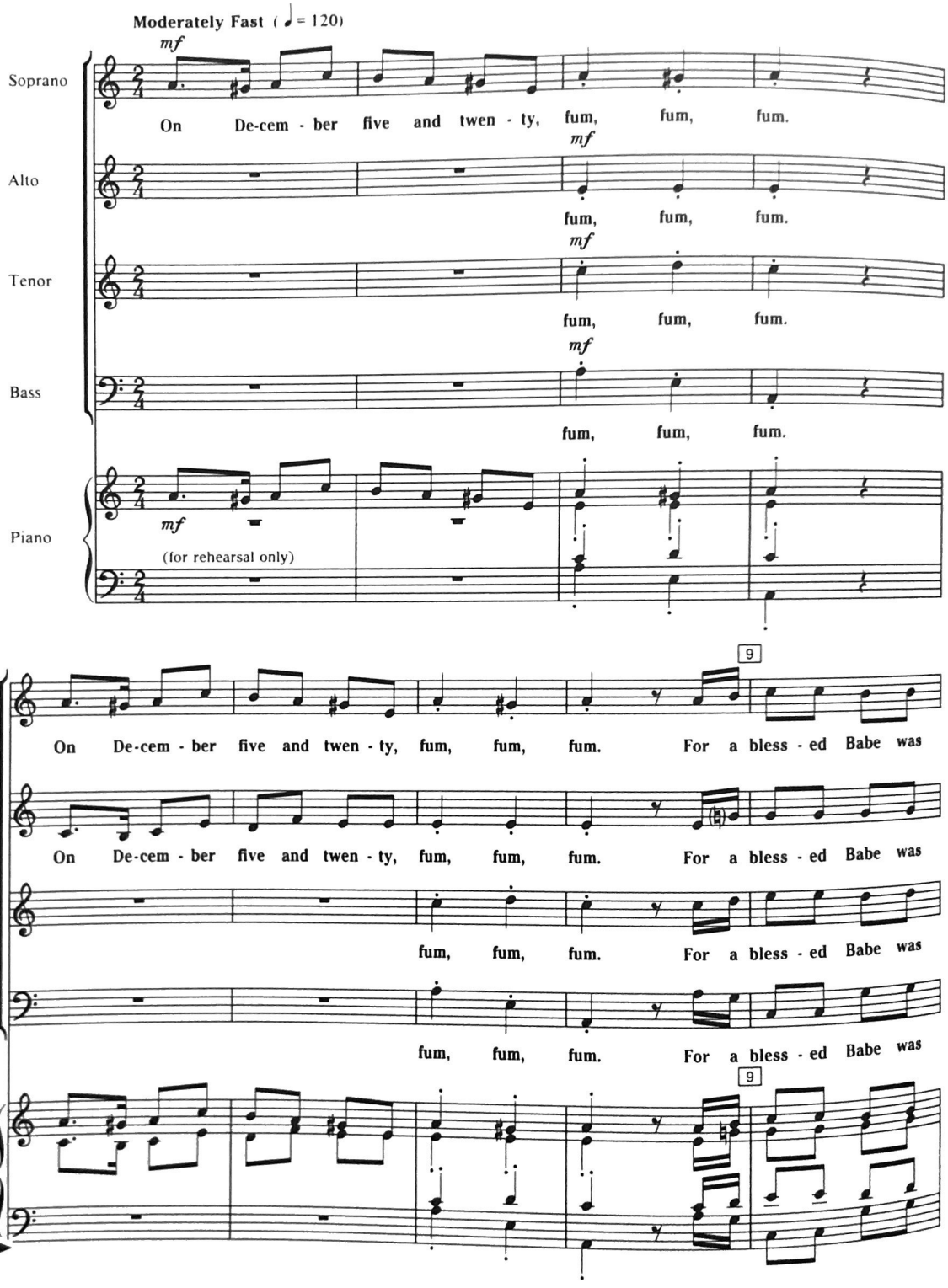
Extension:

- Listen to a recording of other arrangements of this song and compare it to the one you learned. (*NS* 6E)
  - How are they similar and how do they differ?
  - Which do you like best?

Fum, Fum, Fum

For SATB a cappella

Traditional Spanish Carol

Arranged by ED LOJESKI

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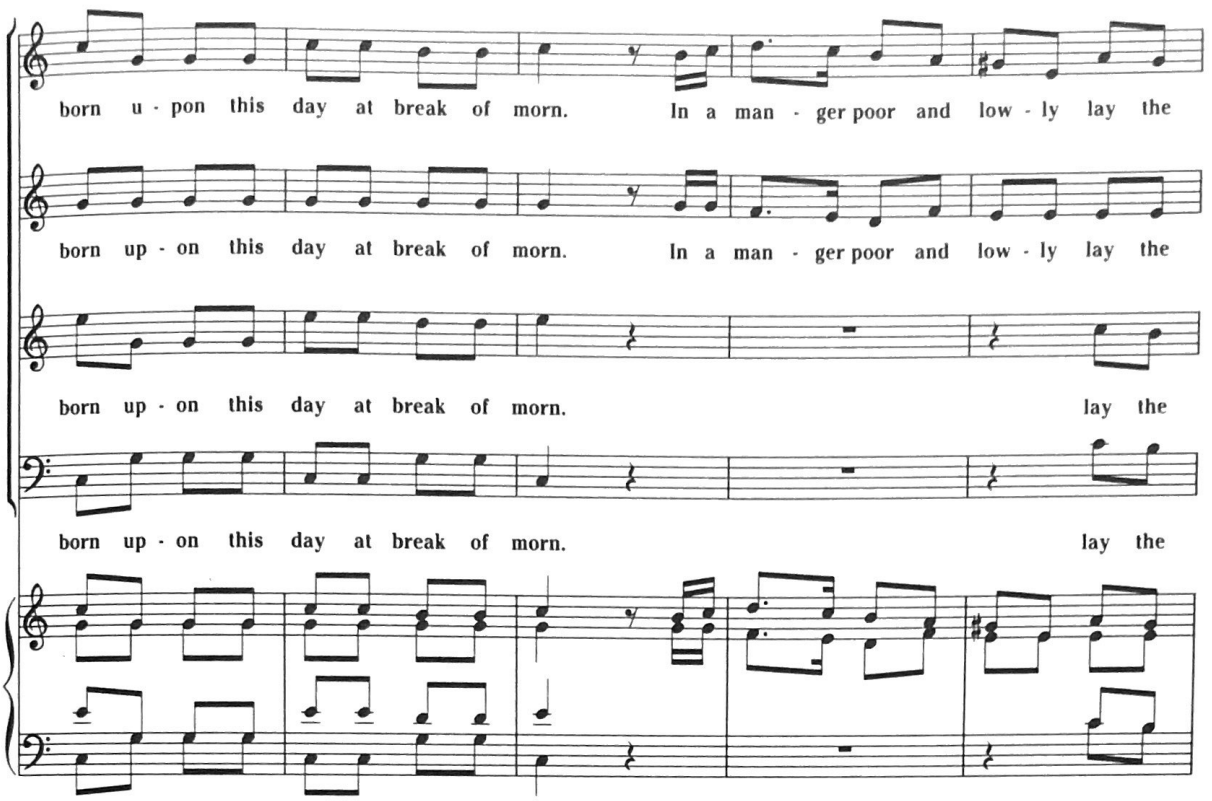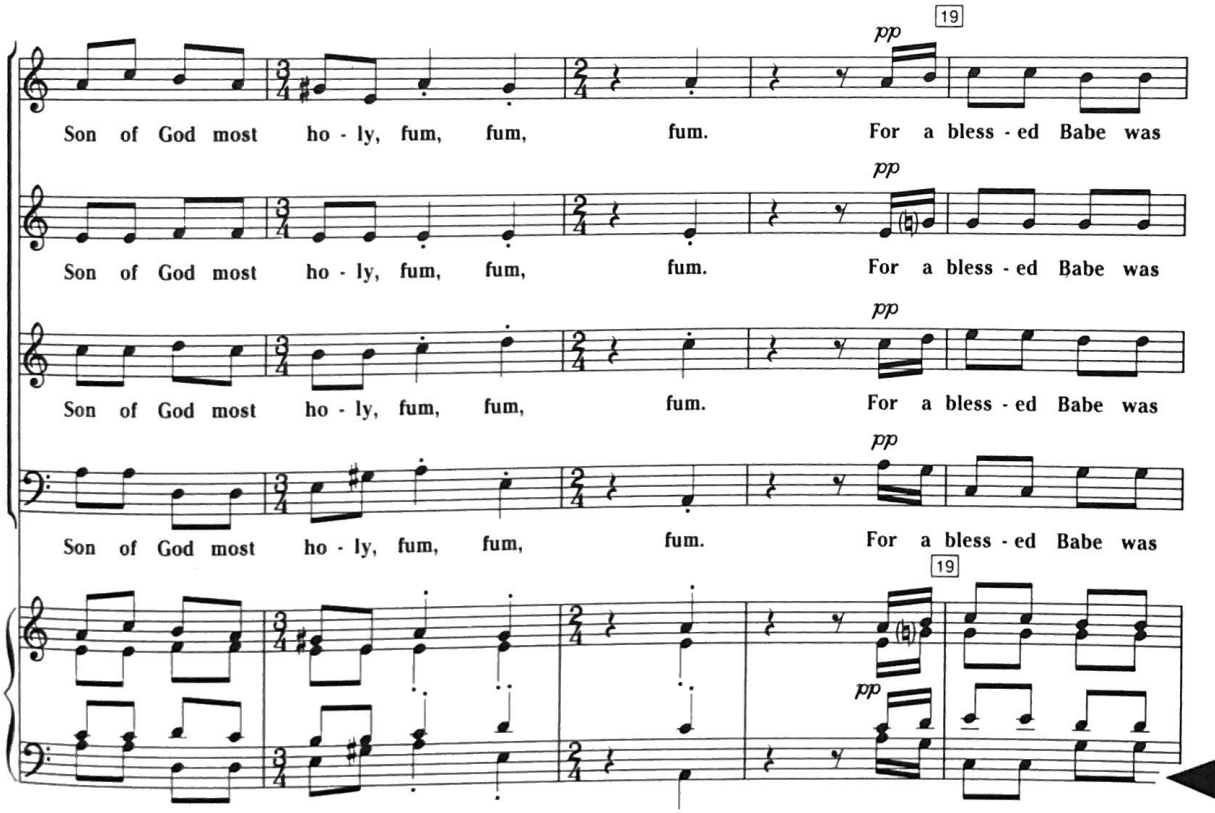
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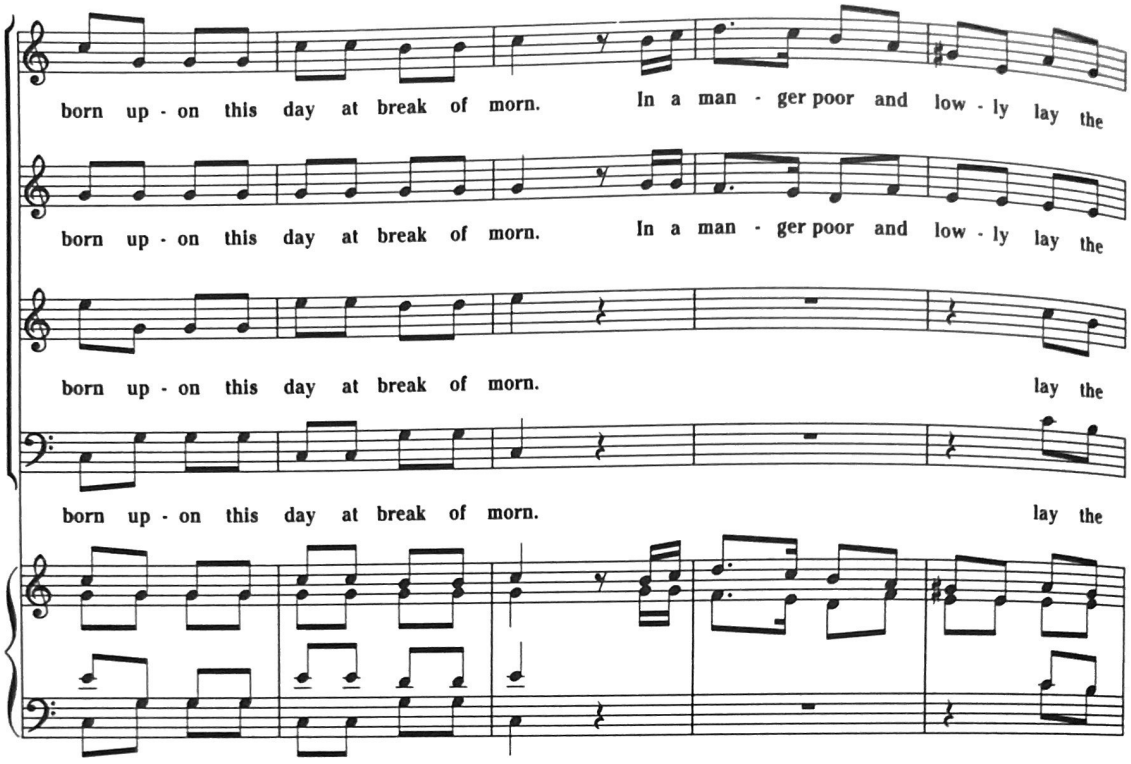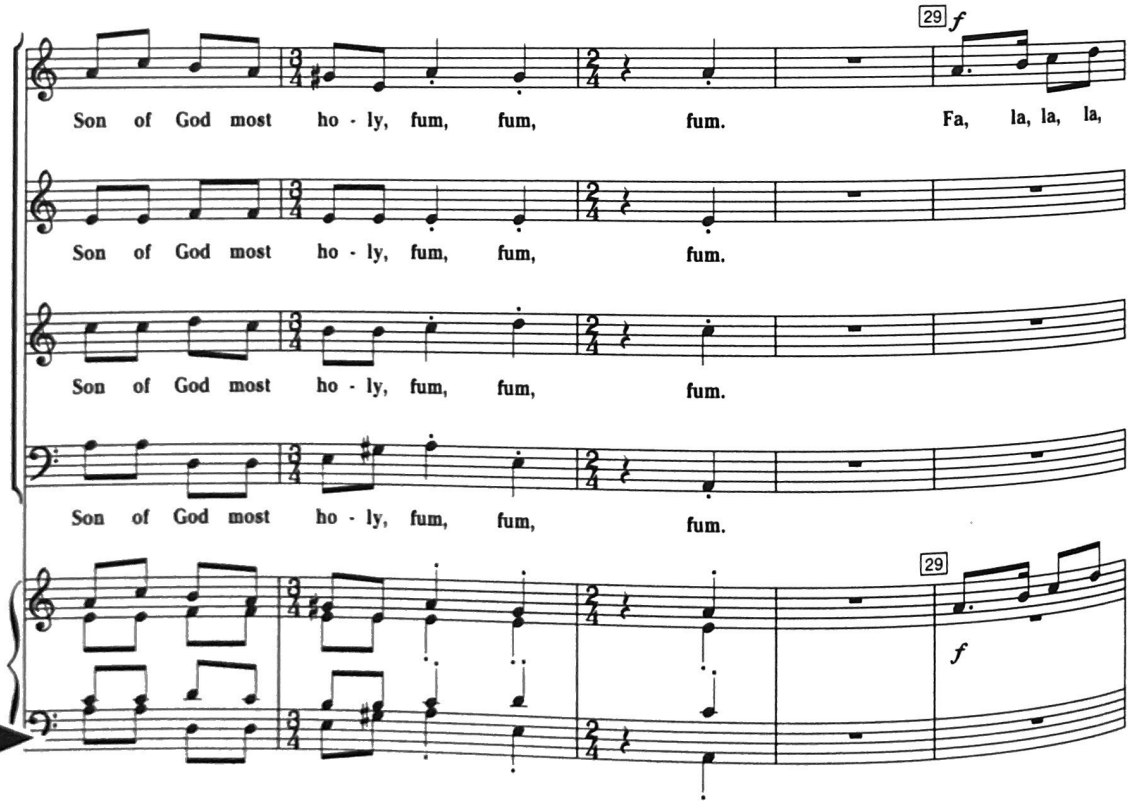
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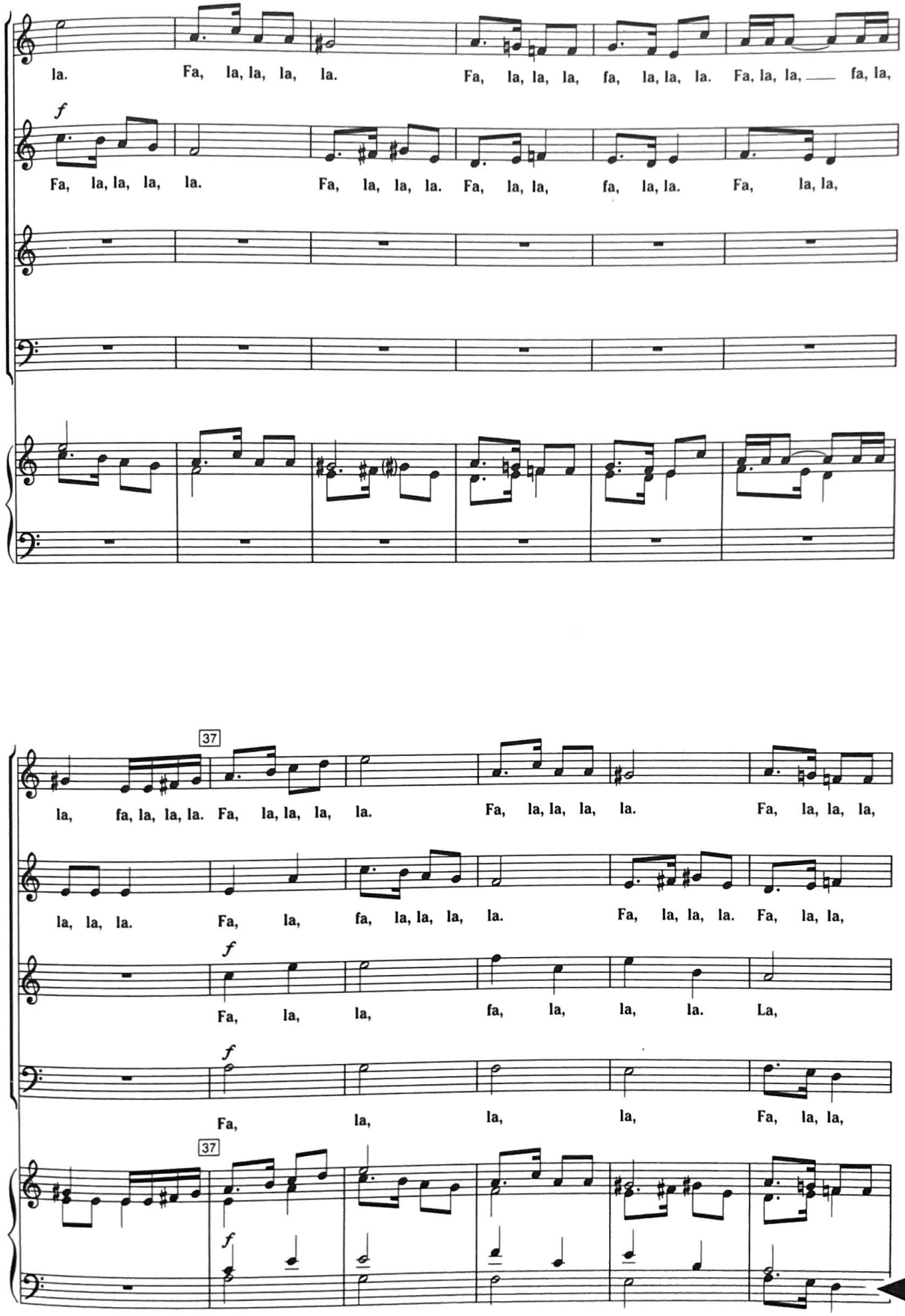
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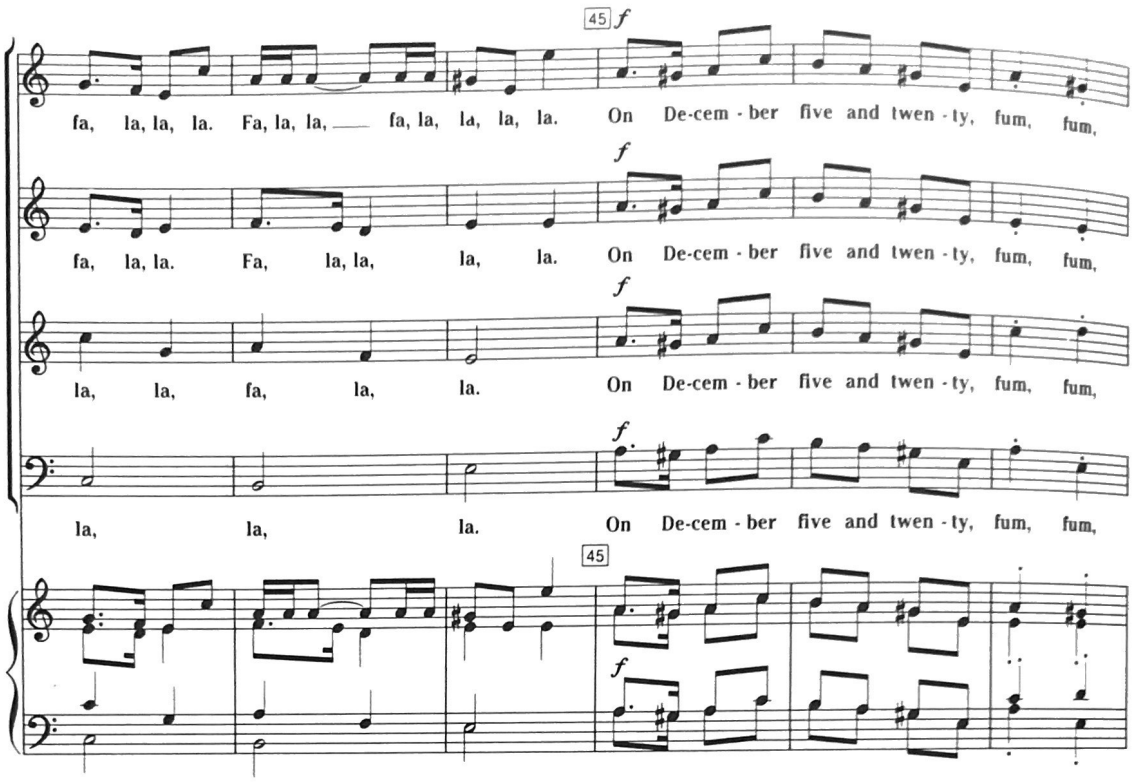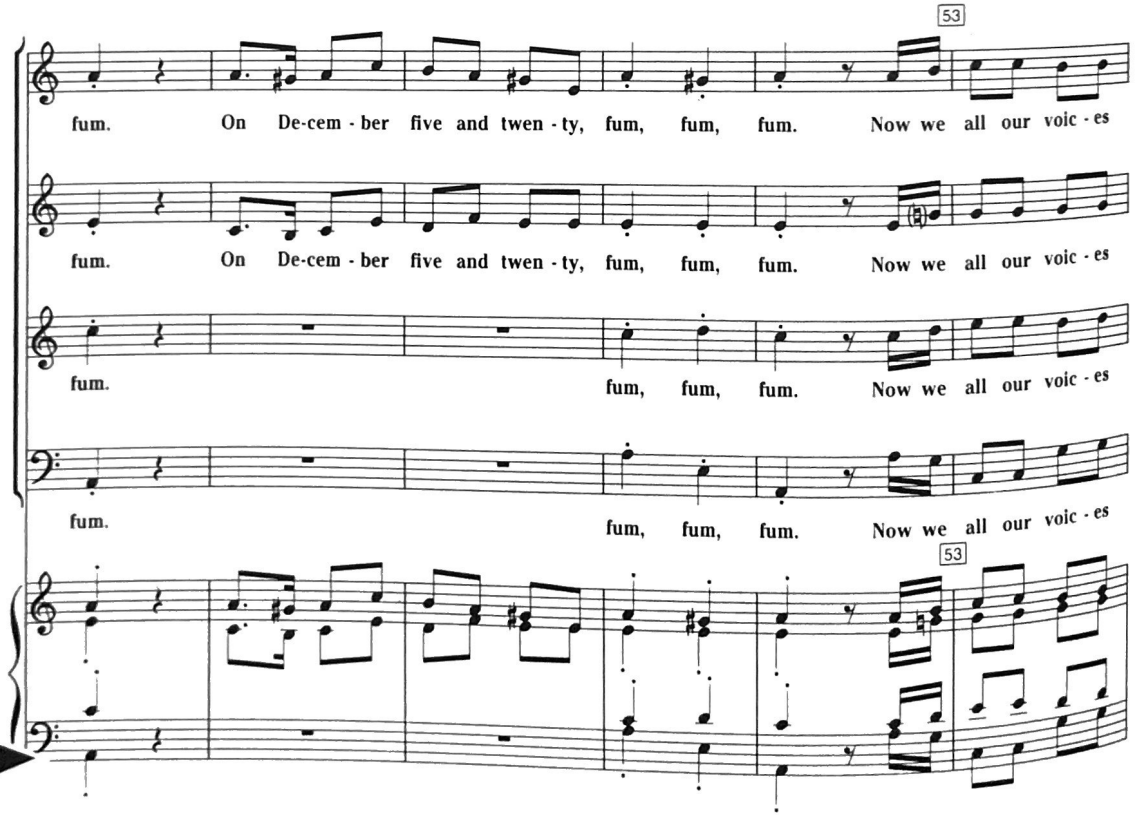
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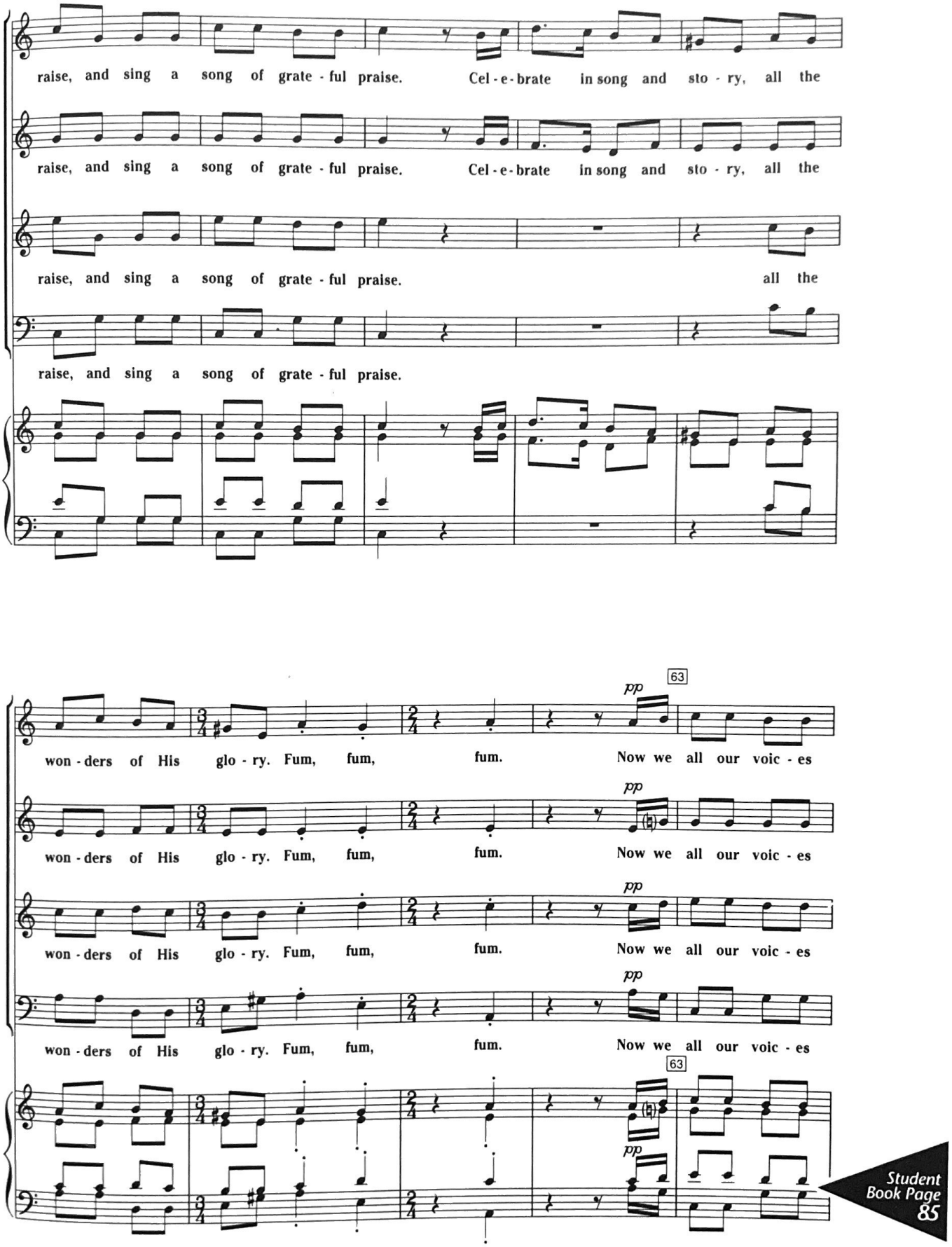
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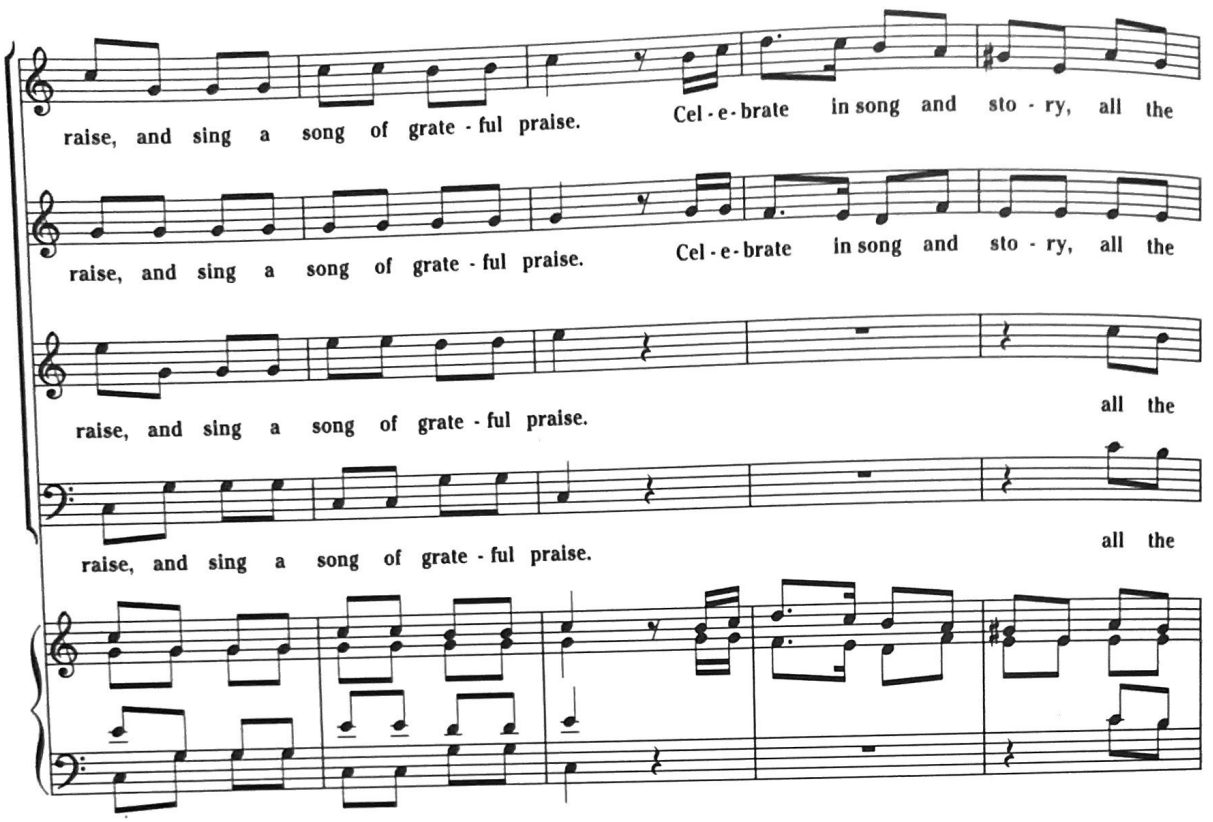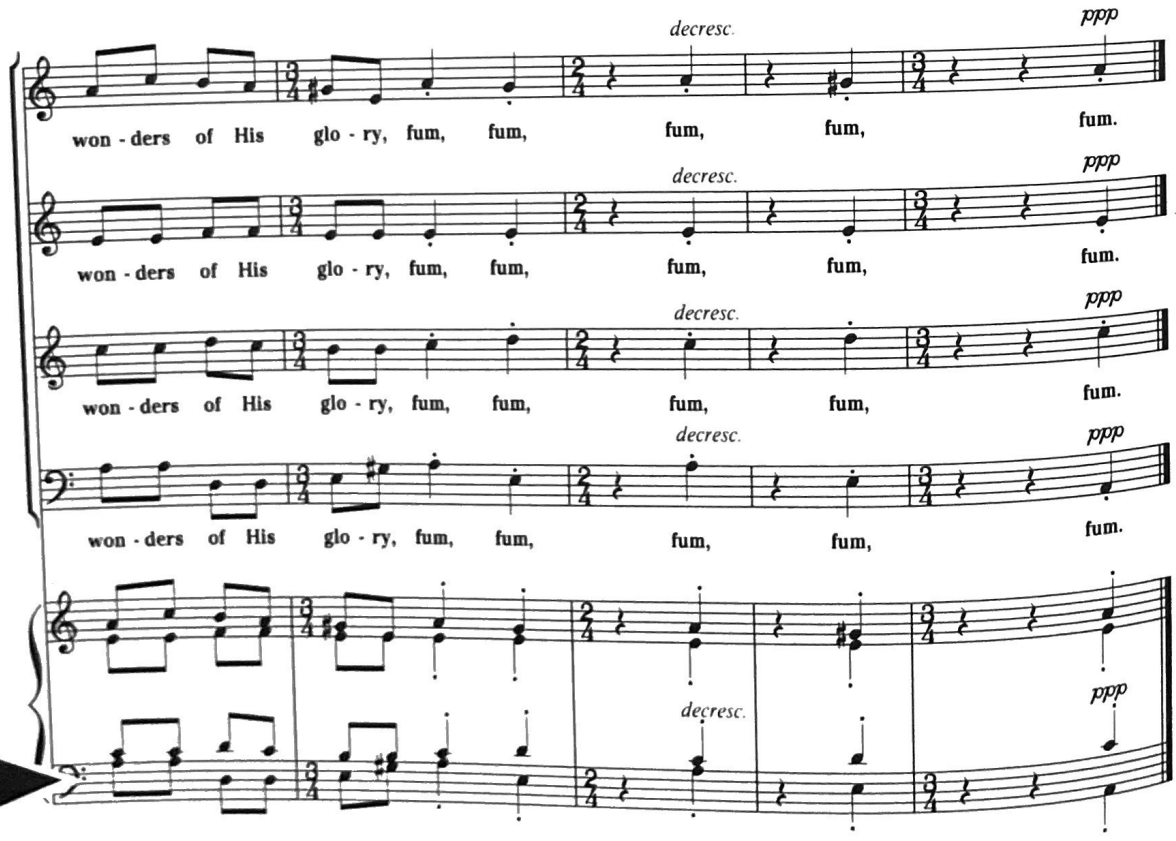

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LAMENT OF THE ENCHANTRESS

Composer: Houston Bright (1916-1970)
Text: Percy Bysshe Shelley (1792-1822)
Voicing: SATB

Key: a minor (harmonic)
Meter: A Section: $\frac{9}{8}$, $\frac{12}{8}$; B section: $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$
Form: A B A

Style: Contemporary; intense with emotion
Accompaniment: a cappella
Programming: Concert, contest, honor choruses, festival

Ranges:

Student Book Page 87

LAMENT OF THE ENCHANTRESS
Composer: Houston Bright (1916-1970)
Text: Percy Bysshe Shelley (1792-1822)
Voicing: SATB

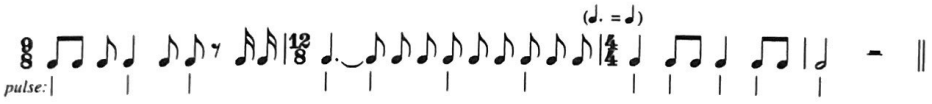
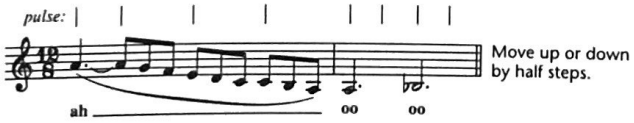
Cultural Context:
This deep and stirring poem, written by Percy Shelley, was set to music by one of our late 20th century choral composers, Houston Bright. Bright's compositional style enhances the feelings of desperation and frustration expressed in the poem over the loss of emotionally fulfilling needs such as love, peace and direction in life.

Houston Bright was a professor and composer-in-residence at West Texas State University in Canyon, Texas.

Musical Terms:

Lento	**Poco Agitato**	*meno* ***f***
più agitato	*lento e* ***p***	**Tempo I**
riten. (ritenuto)	*lento e riten.* (lento e ritenuto)	*morendo*

rit. poco a poco al fine (ritardando poco a poco al fine)

Preparation:
The 9/8 meter is usually pulsed in three divisions and the 12/8 meter is usually pulsed in four. This will secure the transition from the triplet feeling to the 4/4 meter that opens the B section of the song at m. 8. Use the following exercise for practice. (Note that the pulse remains the same from the 12/8 into the 4/4 where ♩. = ♩ . The triplet feel of 12/8 is replaced with a duplet feel in 4/4.)

- Tuning descending passages can be difficult. Keep the breath supporting the tone on the top side of the pitch as you sing:

Evaluation:
Evaluate an audio or video performance of this piece performed by your class.

- Focus on metric precision and intonation accuracy. Identify which areas need improvement, if any.
- Describe how the shift in meters and in major and minor tonalities found throughout the piece affects the text and its meaning.

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(Answers to Student Page)
Evaluation:
Some answers might include:
- *The minor sounds and the slow tempos enhance the sadness, loss of peacefulness, and sense of direction and importance in life. Minor and major sounds paint pictures for text throughout the music. (Examples could be words such as "dawn," "life," "fled," "gone," "strife," "moon," etc.).*

Objectives:

- The student will demonstrate the posture, breathing, vowel placement, and articulation necessary for good singing tone. (*National Standard* 1C)
- The student will develop and use correct breathing skills to adequately perform long phrases, extended ranges, and exaggerated dynamic contrasts. (*NS* 1C)
- The student will demonstrate the ability to blend with other voices utilizing appropriate tone quality, diction, and intonation. (*NS* 1C)
- The student will perform rhythms and changing meters with understanding and accuracy. (*NS* 1C,5B,5E)
- The student will develop the ability to musically shape a phrase. (*NS* 1C)
- The student will demonstrate expression through sensitivity, mood, and physical indication of feeling. (*NS* 1C)

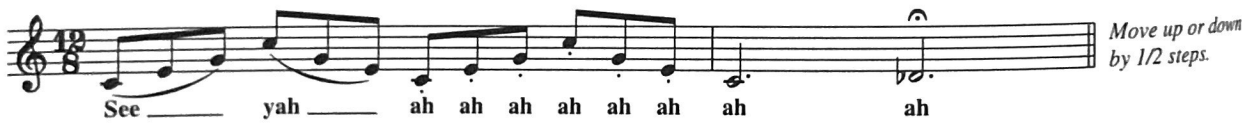
Historical/Stylistic Guidelines:

Refer to the Cultural Context content on the Student Page.

The composer, Houston Bright, was born in Texas. He received his Bachelor and Master's degrees from West Texas State College (which today is known as West Texas A & M University) in Canyon, Texas. After earning a Ph.D. from the University of Southern California, Dr. Bright became the choral director and composer-in-residence at West Texas State for many years. Dr. Bright not only wrote a significant amount of choral music, but also composed for instrumental ensembles and wrote a music theory text book.

The performance style of Houston Bright's music is one of intensity and total vocal and emotional involvement.

Vocal Technique/Warm-Ups/Exercises:

The vocal ranges are extensive in some parts of this piece. Use the exercise below to develop rhythmic flexibility, breath and muscle control, and tone placement. Move up and down by half steps:

Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Discuss the material in the Cultural Context of the student page and the Stylistic suggestion in the teacher page.
3. Have the students choose the most important words in the text that impart the meaning and mood of the song. Point out that these words usually occur on the stressed pulse in each measure.
4. Speak through the text in rhythm with the choir, stressing the important words chosen in the previous step. Use the dynamic markings, tempo changes, and accents indicated by the composer.
5. Learn correct pitches and rhythms slowly and accurately. Check the Bass part for repeated pitches such as "like a shadow" (mm. 3 and 25) and "it's noon" (mm. 4 and 26) for accuracy. Check the Tenor part for strong dissonance with the Soprano part on the word "gone" (mm. 5 and 27).
6. Bring out the Baritone and Bass parts on the word "moon" (mm. 8 and 30) for balance and tuning.
7. Exaggerate consonants throughout. Rehearse the B section (beginning at "O sweet Echo wake" m. 9) with increased articulation.
8. Tune the unison sections. Have each section sing the descending unison line alone. Check pitch on the word "moon." Have the sections sing together. Listen and tune at cadence points. Try having the part that sings the third of the chord sing a bit softer than the other parts and on the higher side of the pitch.

Performance Tips:

- The choir should use a full and supported sound for the tone quality necessary to capture the mood and style of the piece.
- Each phrase must have a sense of destination. To achieve this, subtly hurry the front side of each phrase, and slightly slow the backside of the phrase for the most musical delivery.
- The intense and emotional plea of the B section should be performed without inhibition. The peak of the section occurs at mm. 18-19. Syllabic stress, forward motion in the sound, and physical as well as vocal involvement are the keys to a moving performance.
- The last four measures need maximum breath support and energy in the tone for the best tuning at such a soft dynamic level.
- Control the vibrato on the final four measures. Warmth can be added to the sound on the final cadence.

Evaluation:

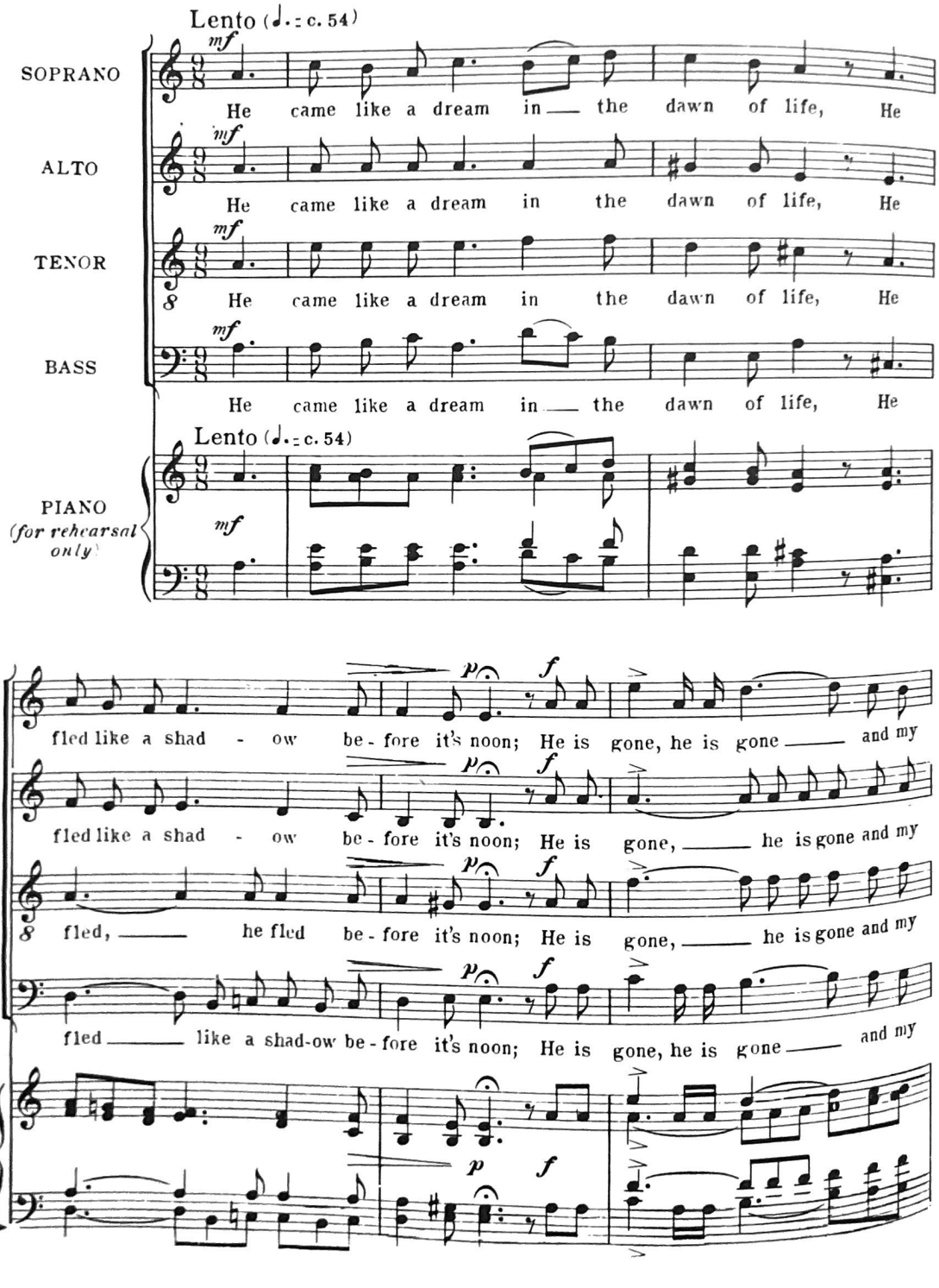
- After hearing your performance of this song, ask the choir to discuss the following: (NS 7A)
  - Were you able to identify the tuning challenges and intervallic difficulties in this music and sing them accurately?
  - What type of mood was created by your performance? Was it appropriate to the text?
  - Were you able to maintain maximum breath support and energy in tone during the very soft final four measures?
  - Did the choir sing each phrase with a sense of destination? With a rise and fall in each phrase?
  - Were the rhythms and meter changes performed correctly?
- Ask for personal written comments about tone quality, intonation, sensitivity to the text, and dynamic contrast based on their performance of this piece. (NS 7A)

Extension:

Listen to other choral works by Houston Bright. Compare the style and sound to the "Lament of the Enchantress." How are they alike or different? (NS 6E)

Lament of the Enchantress

For SATB a cappella

Text by PERCY BYSSHE SHELLEY (1792-1822) Music by HOUSTON BRIGHT (1916-1970)

Student Book Page 88

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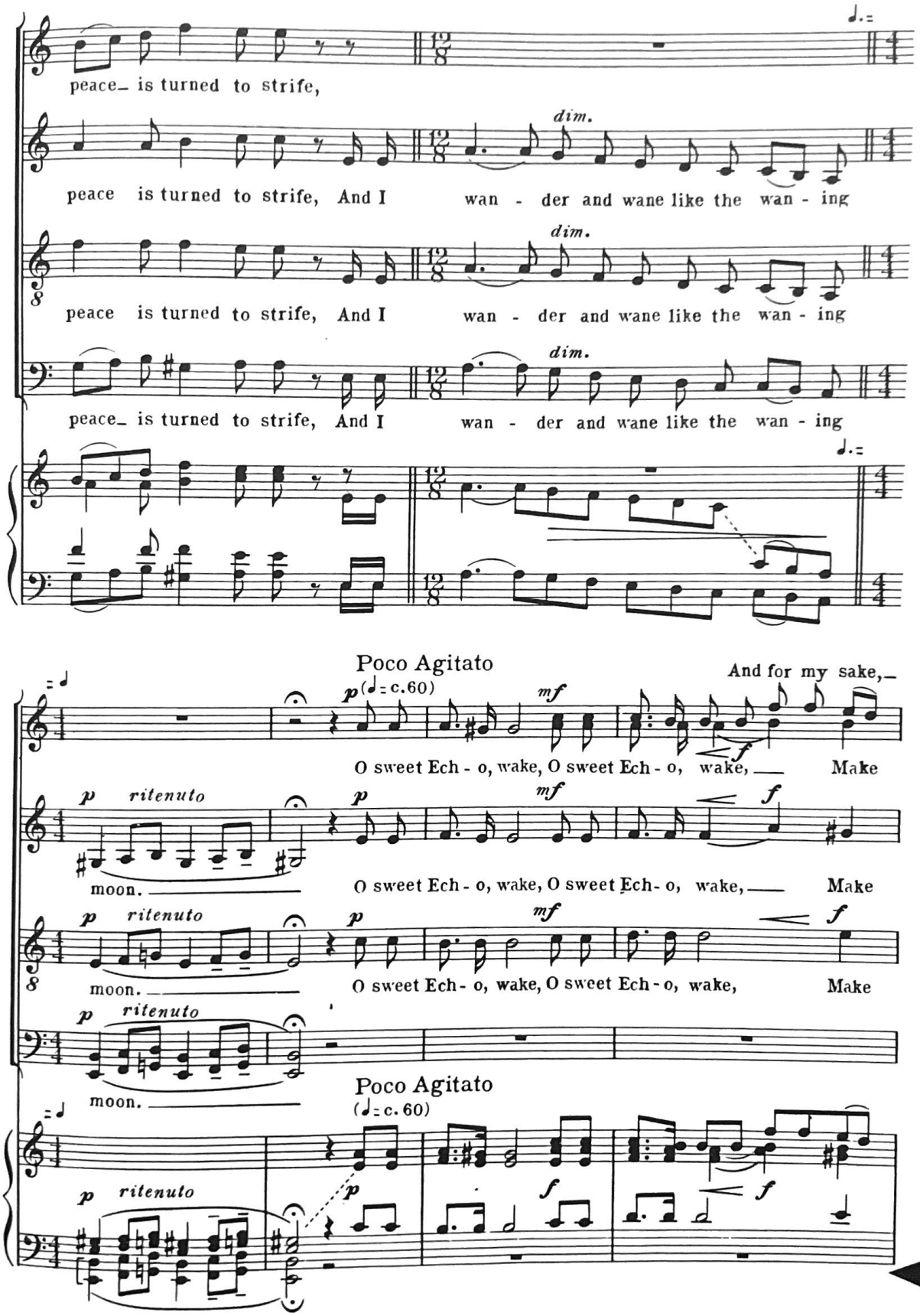
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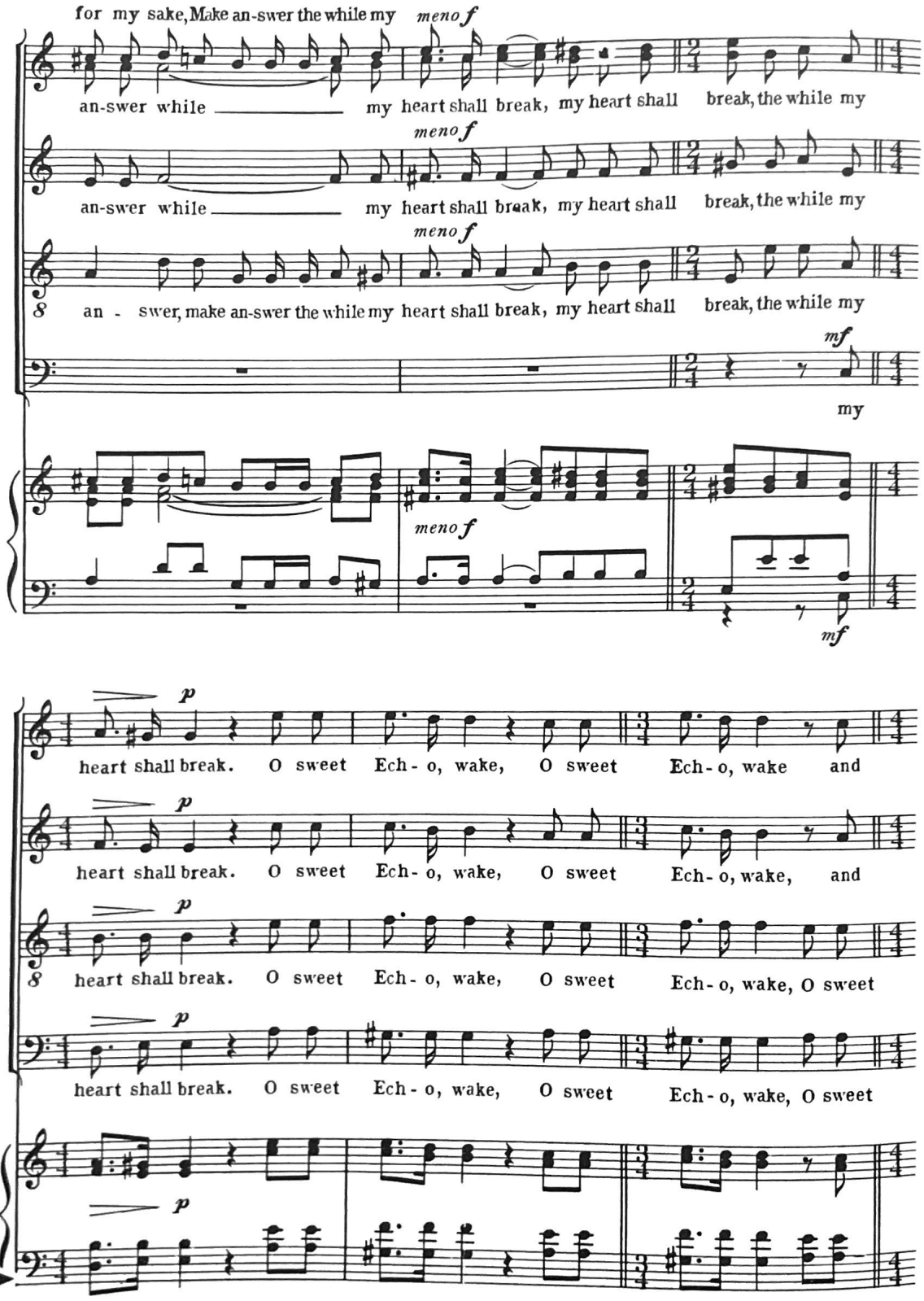
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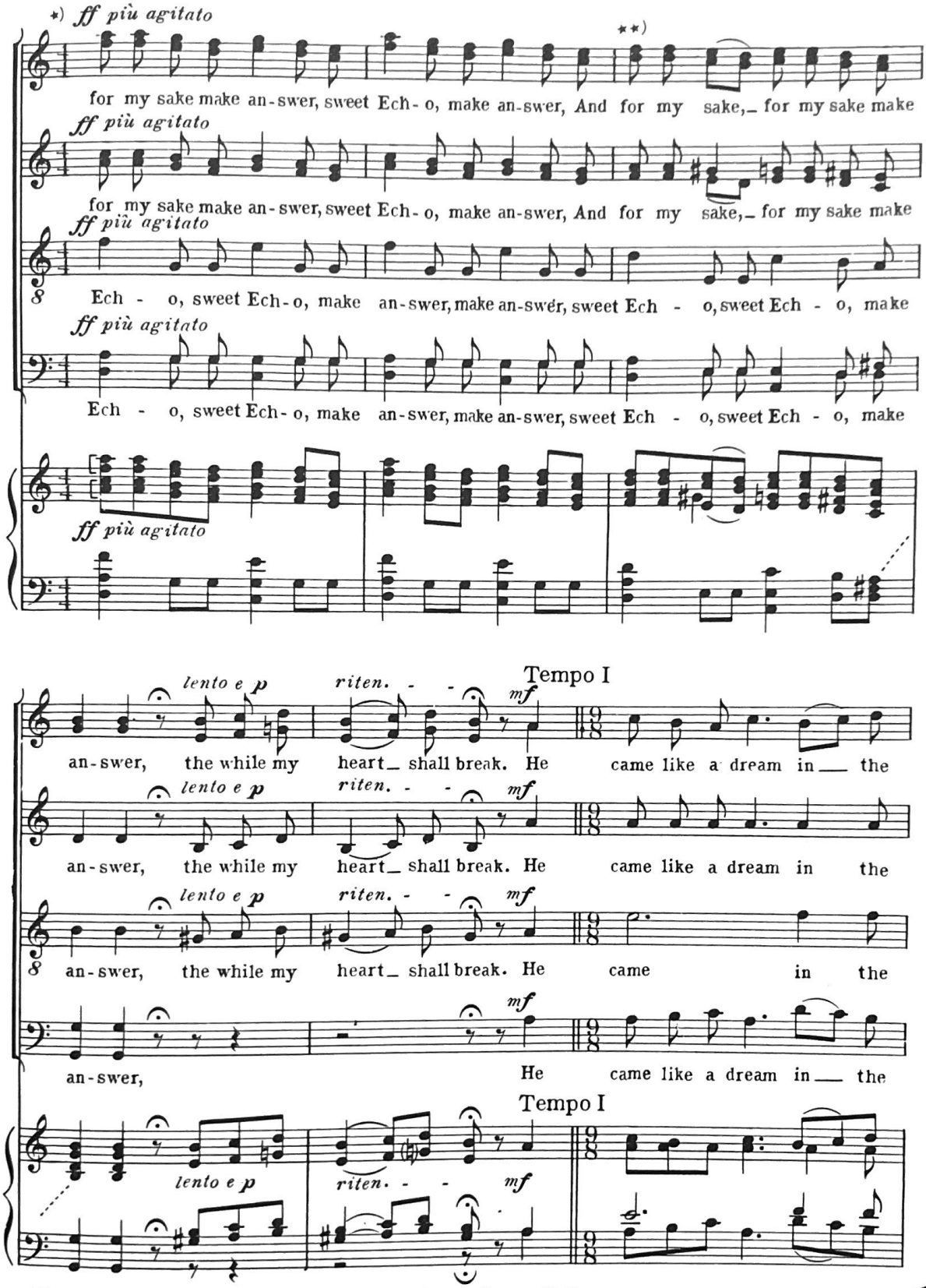
*)Two or three light, high voices on these high notes. – H.B.
**) All 1st sopranos skip to high part on this F. – H.B.

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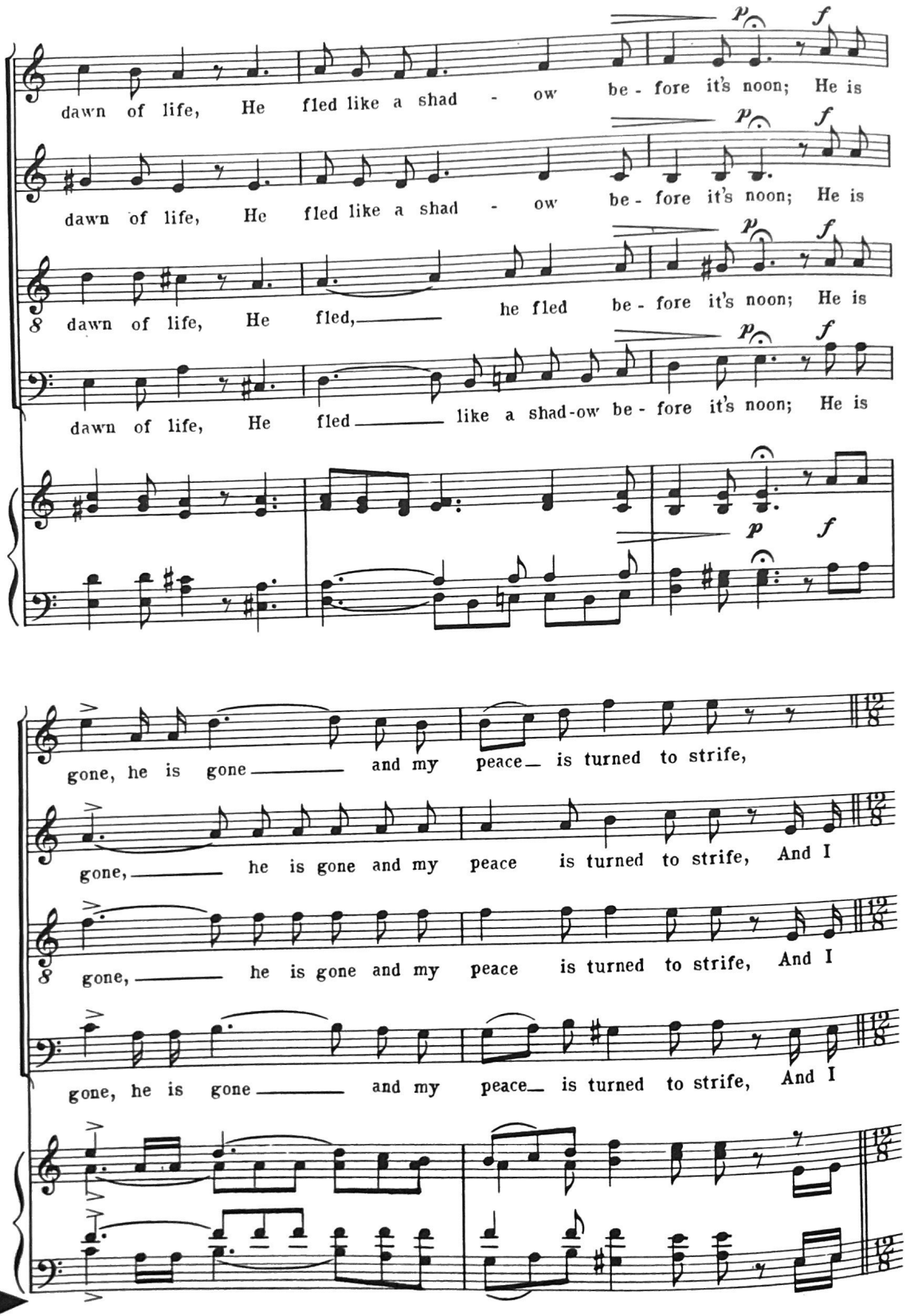
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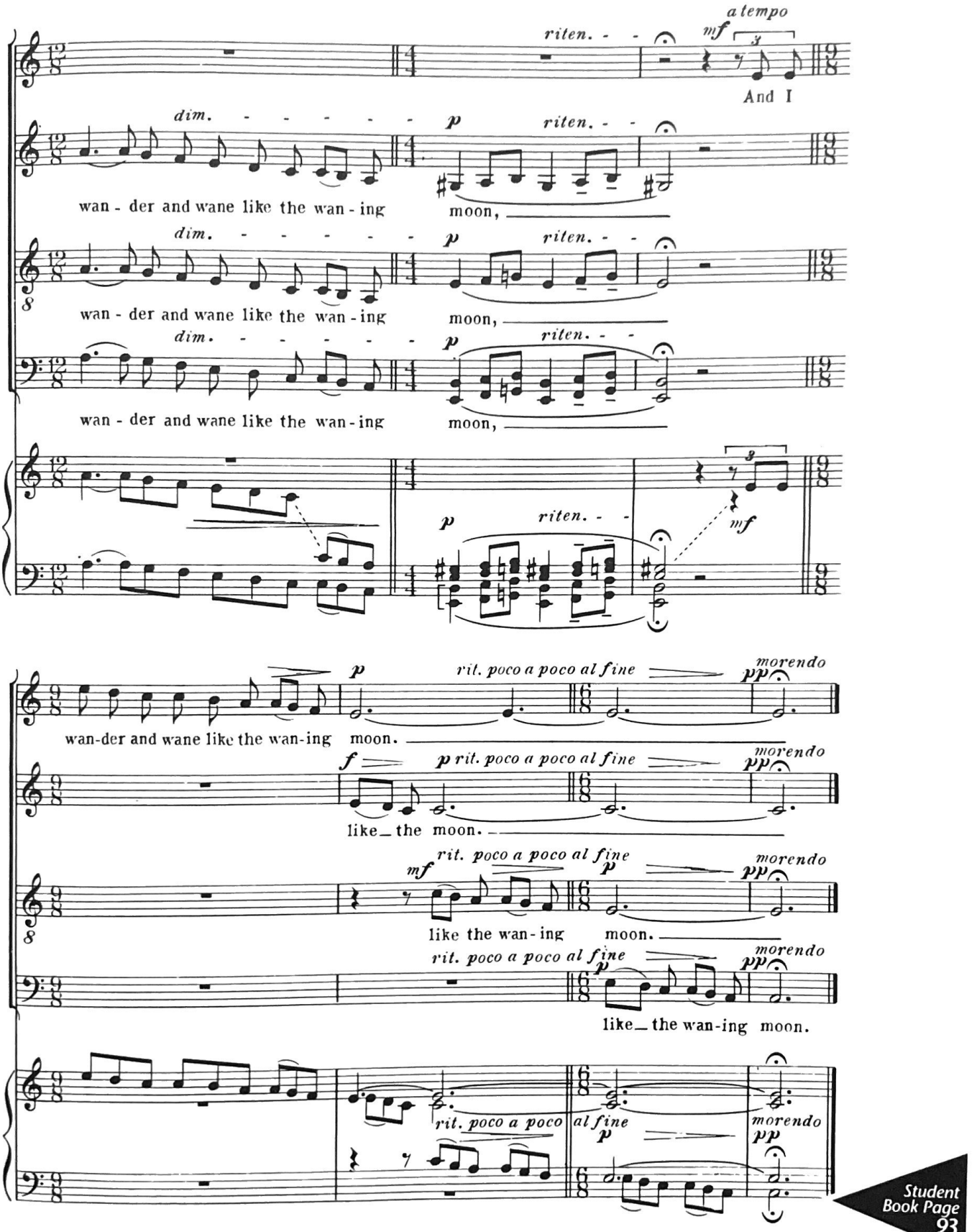
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LE BAYLÈRE

Composer: Traditional French, arranged by Goff Richards
Text: French
Voicing: SATB

Key: B♭ Major
Meter: 4/4
Form: Strophic

Style: Folk Song; rubato
Accompaniment: a cappella
Programming: Concert, contest

Ranges:

Student Book Page 94

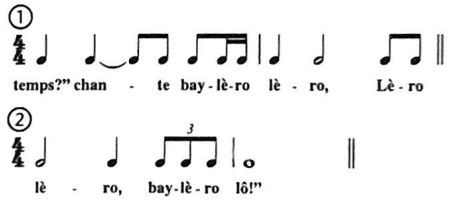
LE BAYLÈRE
Composer: Traditional French Folk Song, arranged by Goff Richards
Text: Traditional French from the Auvergne
Voicing: SATB

Cultural Context:
"Le Baylère" is the song of the shepherds (Pâtre) or herdsmen chosen to look after the herd in the communal pasture through which runs a stream (ruisseau). The title word, "Le Baylère" becomes "Baylèro" which is the sound of the shepherds singing (chante) to each other across the valley.

This version of "Le Baylère" was arranged for the King's Singers—the six man *a cappella* ensemble from England. Since their formation at King's College, Cambridge, and their subsequent London debut in 1968, they have developed a repertoire which is the broadest and most diverse of any international vocal group, ranging from Renaissance madrigals to 19th and 20th century vocal masterworks, as well as popular songs from the last thirty years.

Musical Terms:
Lento con rubato *cresc.* (crescendo) *dim.* (diminuendo)
rall. (rallentando)

Preparation:
- Use the exercises below to isolate rhythm patterns found in the song.



- Practice speaking the French text throughout the entire piece, even if the words of the verses do not appear in your voice part (e.g. mm. 11 and 19).
- If you do not have text in your part at m. 11, find what word or words are being sung when your individual part moves or changes pitch. Repeat this process at m. 19.
- Chant the entire piece in rhythm on the text following your individual voice part. Bring out moving parts and melody.

Evaluation:
- Listen to your chorus singing this song. Could you hear the moving parts and the melody throughout? Was the French diction correct and accurately articulated?
- Listen to the King's Singers' recording of the song. How did your performance compare?

Objectives:

- The student will develop and use correct breathing skills demonstrating relaxed jaw, open throat, tongue placement, diaphragm movement, and rib cage movement. (*National Standard* 1C)
- The student will develop intonation awareness through recognizing and manipulating pitch movement. (*NS* 1C)
- The student will develop proper French diction through correct use of vowel shapes, syllable stress, consonants and diphthongs. (*NS* 1C)
- The student will develop performance techniques including phrasing, textual clarity, and expression. (*NS* 1A,1D)

Historical/Stylistic Guidelines:

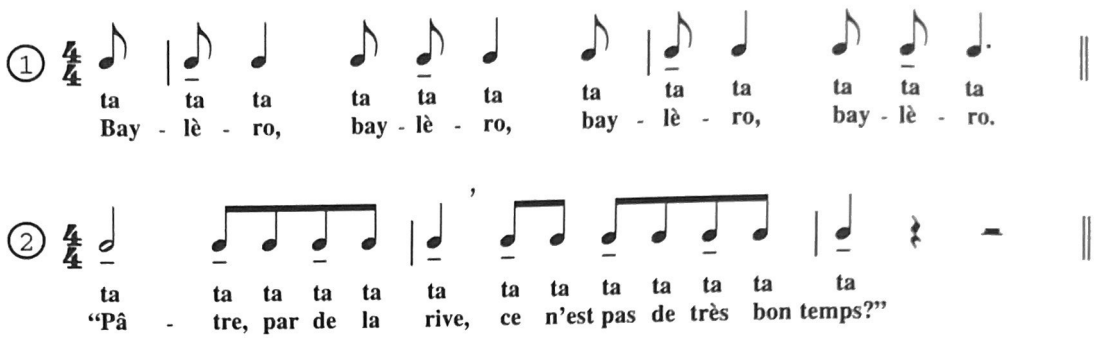
The six Englishmen known as The King's Singers enjoy the distinction of consistently being one of the world's most sought-after and highly acclaimed musical ensembles due to their imaginative programming, remarkable musicianship, and flawless technique.

Goff Richards chose a beautiful and well-known folk song from the mountainous region of central France known as the Auvergne as the source for this arrangement. Former King's Singer member, Simon Carrington, had this to say about this song. "Two shepherds call to each other across a wide valley at the end of a long day. The accompaniment should be warm and sonorous to throw the voices of the soloists into relief, one near at hand, one as if in the far distance." (The King's Singers. *The King's Singers 25th Anniversary Jubilee!* Milwaukee, Wisconsin: Hal Leonard Corporation, 1992.)

Pronunciation Guide:

The French language uses very few accents when spoken or sung. Stress each syllable evenly, allowing the natural rhythm and pitch of the music to provide the accents. A nasal vowel is indicated with the (~) sign and is to be sung with a nasal placement. Flip or roll all r's. This is a general guide for French pronunciation, many nuances of the language cannot be written phonetically. For a more accurate pronunciation, consult a French language expert.

French:	*Baylèro. "Pâtre, par de la rive,*
Pronunciation:	bay-leh-roh pah-truh par duh la reev
	ce n'est pas de très bon temps?" chante baylèro lô!
	suh neh pa duh treh bõh tãw shãw-tuh bay-leh-roh loh
	"Je n'ai pas de très bon temps," chante baylèro lô!
	zjuh neh pah deh treh bõh tãw shãw-tuh bay-leh-roh loh
	"Pâtre, comment passer tous les jours par le grand ruisseau?"
	pah-truh koh-mãw pah-suh too leh zjoor pahr luh grãw r(oo)ee-soh
	"É-coute moi, je viens te chercher barlèro lèro, barlèro lô!"
	ay-koot mwa zjuh vyẽh tuh sheh-shuh bar-leh-roh leh-roh bar-leh-roh loh
Translation:	Halloooooo!! (A call across the valley from one shepherd to the other.)
	"Hey, you shepherd on the river bank there, the weather doesn't look too good!"
	sings the shepherd Halloooooo!!
	"My weather is not too good!" (the other) sings back – Halloooooo!!
	"Shepherd, how do you spend your time down there by the great river?" Halloooooo!!
	"Hey listen!, I am coming to find you." Halloooooo!!

Vocal Technique/Warm-Ups/Exercises:
Proper word and/or syllable stress will enhance the motion and musicality of each phrase. Although all pitches should involve a feeling of forward motion and destination, the eighth note rhythmic patterns seem to need this especially so. Practice the exercise, stressing (not accenting) the first part of the beat, on a neutral syllable. Change to text using the same stress/release inflection as used in the chant.

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Speak through the text, checking for correct pronunciation of the French and proper word/syllable stress as students repeat after you.
3. Interpret the French text for the ensemble.
4. Some rhythmic figures may appear to be difficult, but in actuality, most are quite simple due to the slow and *rubato* tempo marking which gives singers the freedom to slightly speed up or slow down as they interpret particular music passages. Isolate and practice these measures using the text: last beat of m. 5 into m. 6; last beat of m. 8 into m. 9; m. 12 (all chant Soprano line); last beat of m. 15 into m. 16; mm. 21-23; last beat of m. 24 (Tenor part); m. 28 (Soprano part); m. 31 into m. 32.
5. The harmony is sensitive and beautifully crafted. Bring out all 7th tones, added tones, suspensions, and moving parts within each chord. Have the singers listen for the tonic pitch of these chords, and tune to the tonic pitch of the chord.
6. The Soprano part at mm. 11-13 and Tenor part at mm. 19-21 should dominate but not overbear.

Performance Tips:

- Repeated pitches are difficult to keep in tune. Have the students think about each pitch as ascending rather than staying the same.
- The vocal lines should be very *legato.*
- The tone color of the choir should reflect the musical idea and mental scenario of the interpretation of the meaning of the text—rich, supported, and warm sound.
- In the music written in our time, what the composer wants is more and more frequently shown in detail. Allow the editorial markings to guide singers through phrasing and dynamic contrasts, but do not allow the score script to become binding. Pursue an artistic performance with warmth and identification with the work itself!

Evaluation:
As you rehearse this piece, ask these questions frequently until all areas have been mastered. (*NS* 7A)

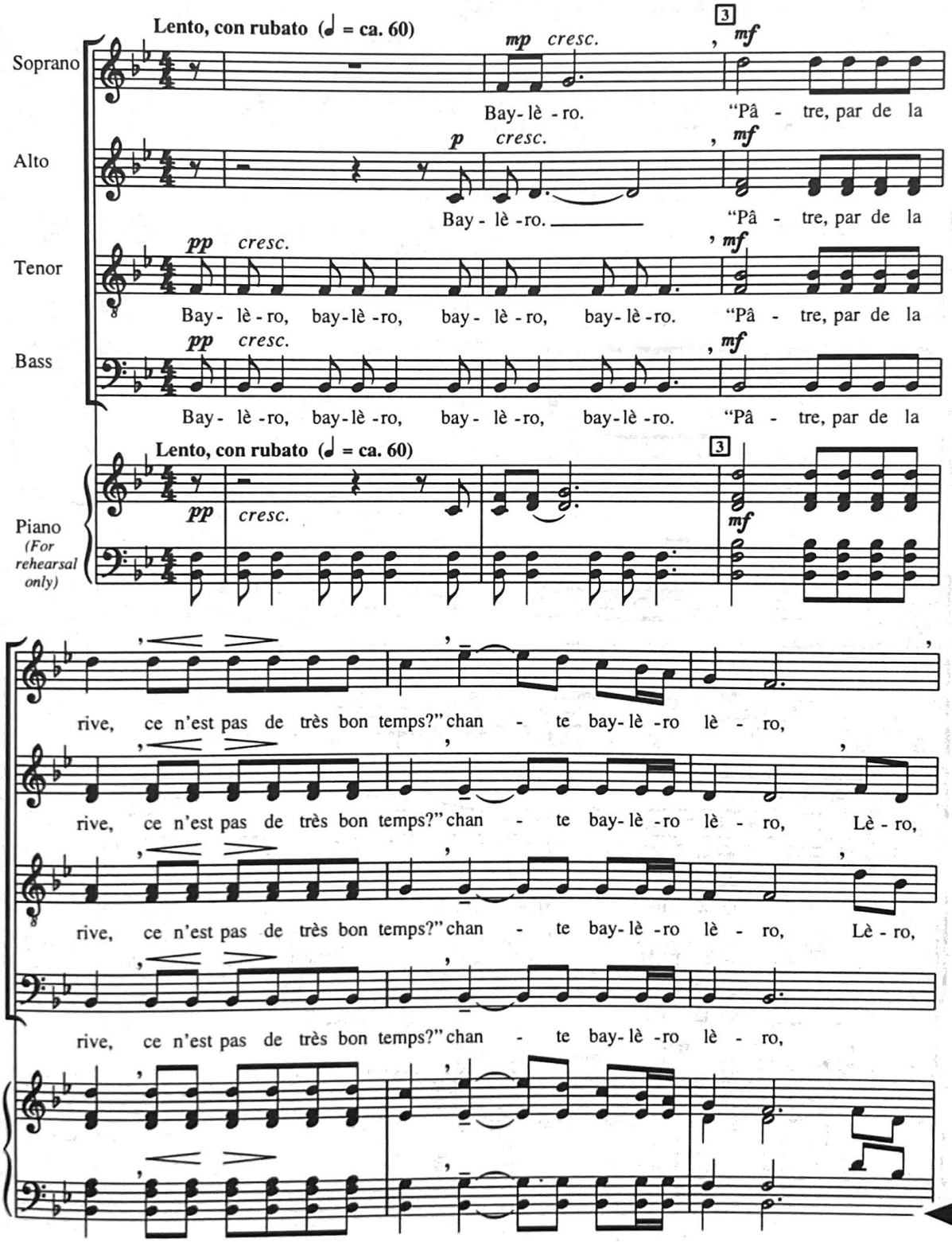
- Does the articulation and pronunciation of the French diction sound authentic as you listen to a performance of "Le Baylère" sung by your choir?
- Could you tell, in your own words, what kind of mood or feeling was created after hearing your group sing this song?
- Was the choir able to tune the chords and bring out the 7th tones, added tones and suspensions?
- Does the choir demonstrate an understanding of correct breathing, including relaxed jaw, open throat, tongue placement, diaphragm movement, and rib cage movement?

Extension:
Listen to other songs recorded by the King's Singers. Do they set the same mood or feeling for each song they sing, or does each song have its own individuality musically? (*NS* 9A)

Le Baylère

For SATB a cappella

Traditional French
from the Auvergne

Traditional French Folk Song
Arranged by GOFF RICHARDS

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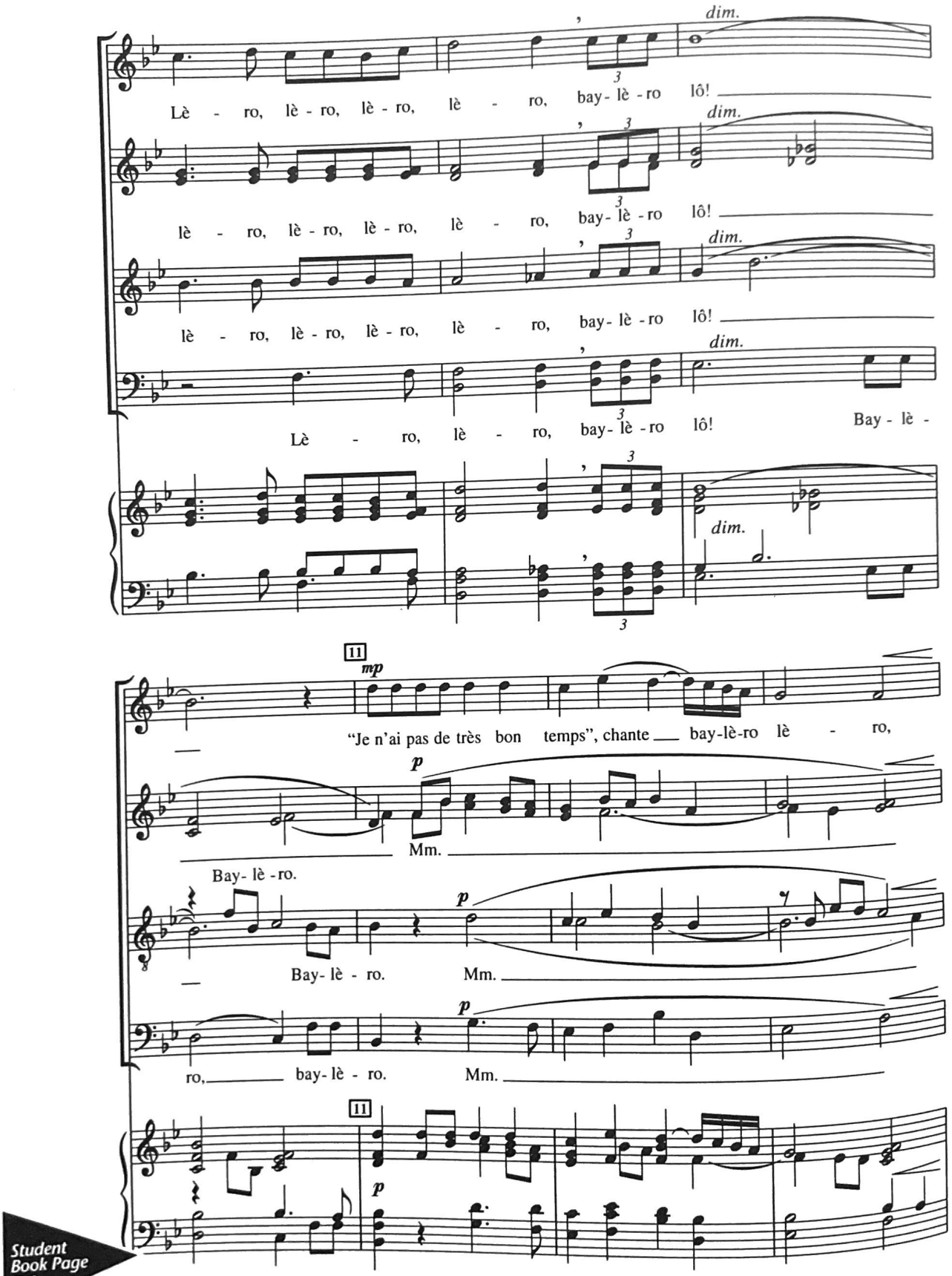
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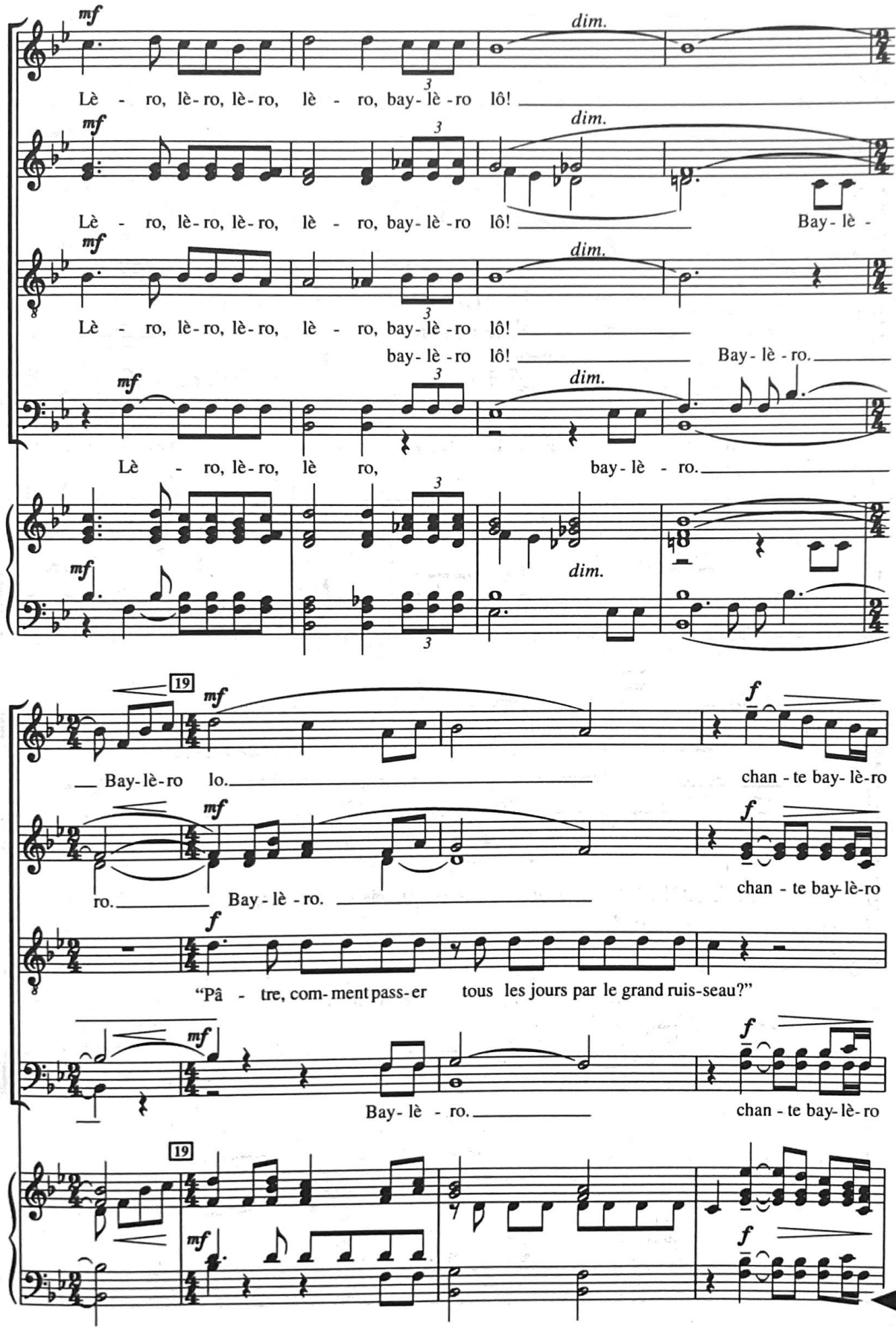
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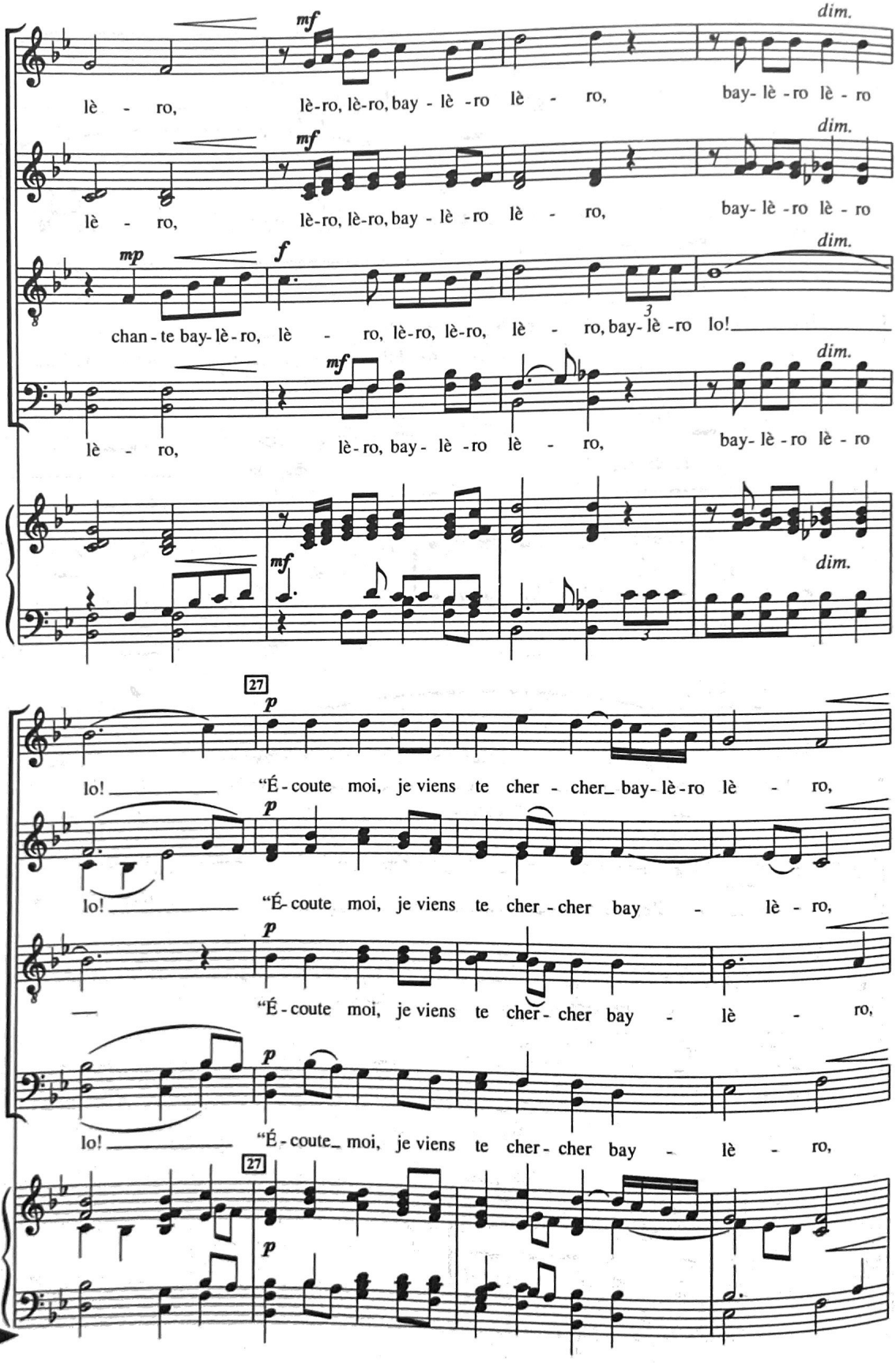
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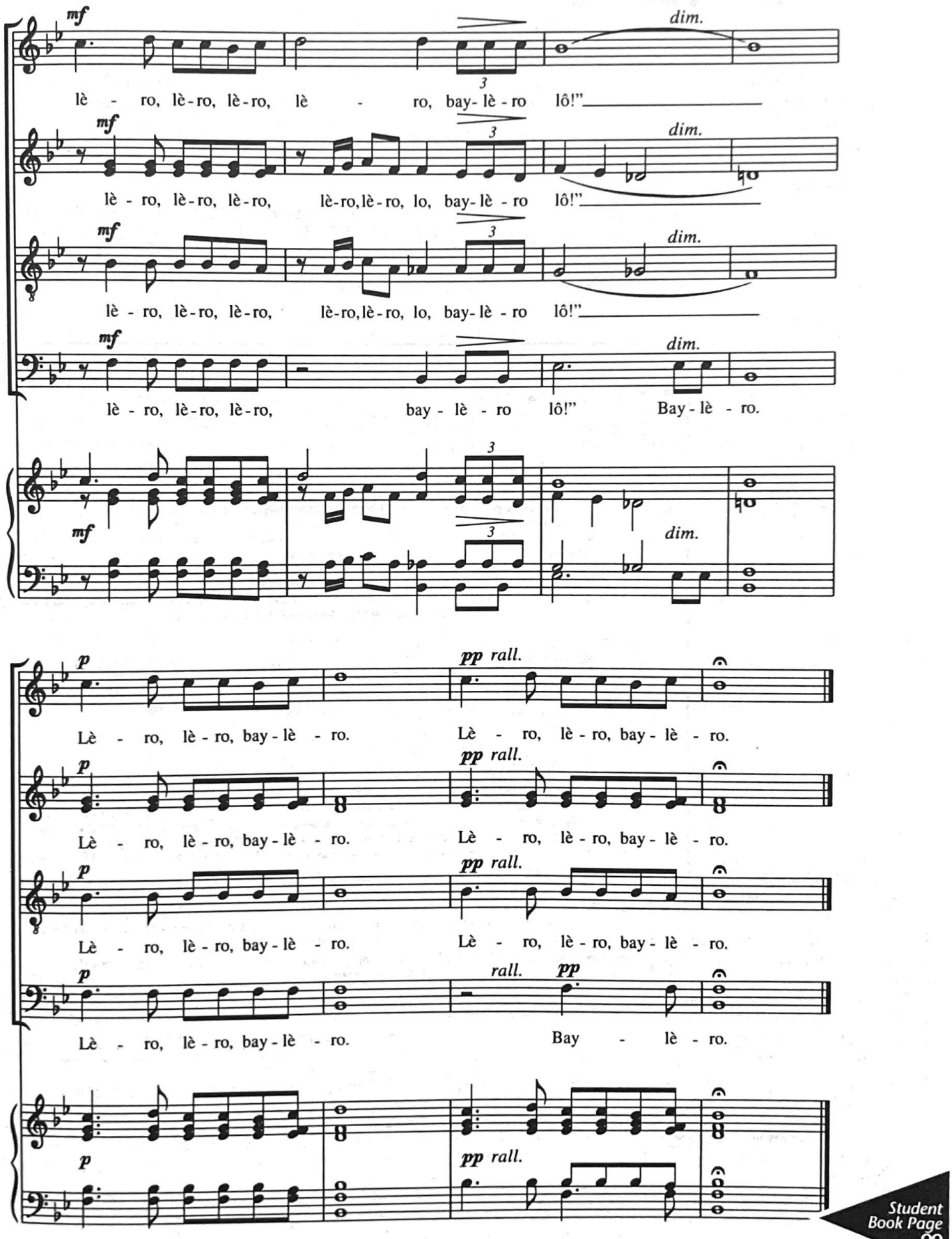
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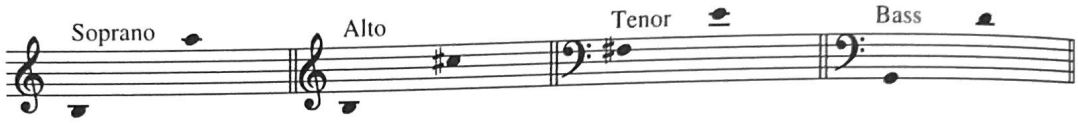
LIFT EV'RY VOICE AND SING

Composer: J. Rosamond Johnson (1873-1954), arranged by Ed Lojeski
Text: James Weldon Johnson (1871-1938)

Voicing: SATB with Baritone Solo
Key: G Major, A♭ Major, A Major
Meter: $\frac{6}{8}$ $\frac{4}{4}$
Form: Strophic

Style: Gospel
Accompaniment: Piano
Programming: Concert, festival; Martin Luther King Day Celebration; Black History Month

Ranges:

Student Book Page 100

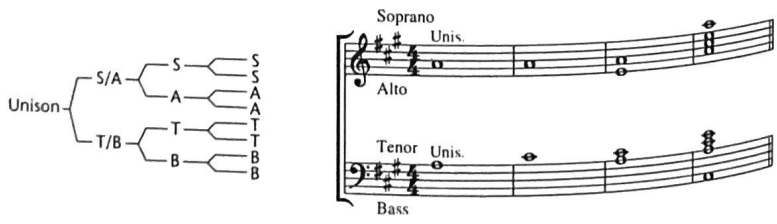
LIFT EV'RY VOICE AND SING
Composer: J. Rosamond Johnson (1873-1954), arranged by Ed Lojeski
Text: James Weldon Johnson (1871-1938)
Voicing: SATB with Baritone Solo

Cultural Context:
"Lift Ev'ry Voice and Sing" was written in 1900 to celebrate the anniversary of President Abraham Lincoln's birthday. James Weldon Johnson and his brother Rosamond wrote the song for the February 12th celebration and also dedicated it to Booker T. Washington, the founder of the Tuskegee Institute in Alabama. J.W. Johnson later wrote: "We planned...to have it sung by school children—a chorus of 500 voices...". The brothers believed this very first performance to be the last and soon forgot about their composition; the student chorus members, however, continued to sing the song and share it with friends, families and churches. Over the next twenty years it spread throughout the South and made its way to Northern communities. The popularity of "Lift Ev'ry Voice and Sing" continued to grow and today the song is known as the "African American National Anthem." (from "Hymn or Anthem, It Sings of Pride" by Mark Alexander, *Milwaukee Sentinel*)

Musical Terms:

Moderato	**Rubato**	homophony
monophony	texture	*rall.* (rallentando)
rit. (ritardando)		

Preparation:
- There are several kinds of texture in music. Texture is the number of voice parts (or instruments) and how they are arranged in the composition. The more voice parts, the thicker the texture. When choirs sing in unison, the texture is called *monophony*. A hymn-like or chordal arrangement of voice parts is called *homophony*. "Lift Ev'ry Voice and Sing" incorporates both types of texture. Gospel-style music often uses repetition to build intensity and emotion. With each repetition the texture may increase and vary. How many voice parts does this piece have? Are there any solos or duets in this piece? Can you find any measures of monophony or homophony?
- As you begin your rehearsal of this inspiring piece, rehearse the duet between Soprano/Alto and Tenor/Bass in mm. 25-33 and mm 89-96. This simple duet grows into 4-part harmony or homophony.
- The sensitive singer tries to be aware of changes in texture. Learn to let the "heaviness" or "lightness" of your voice match the "thick" or "thin" qualities of the texture of the music.
- Study this diagram which demonstrates the texture changes in the exercise below. As you sing the exercise, listen for the change from thin to thick texture.



Evaluation:
- Define texture.
- Name two kinds of texture in music.
- Make an outline of the changes in texture of "Lift Ev'ry Voice and Sing"?

100

(Answers to Student Page)
Preparation:
- *This piece has basically 4 voice parts, with divisi.*
- *Yes, there is a Baritone solo. The Sopranos/Altos sing in duet with the Tenors/Basses.*
- *Example of monophony: Baritone solo or any unison passages; homophony: any full chorus sections*

Evaluation:
- *Texture – the number of voice parts and how they are arranged*
- *The two kinds of texture studied in this piece are monophony and homophony.*
- *See diagram in the Preparation section for the outline of changes in texture.*

Objectives:

- The student will discuss the effect of dynamic changes, key changes, tempo changes and texture changes on the emotion of the piece. (*National Standard* 7C)
- The student will sing choral literature of various styles including spirituals, lullabies, folk songs from around the world, jazz, pop, and gospel, as well as traditional choral literature. (*NS* 1A)
- The student will perform rhythms, syncopated rhythms, changing meters with understanding and accuracy. (*NS* 1C)

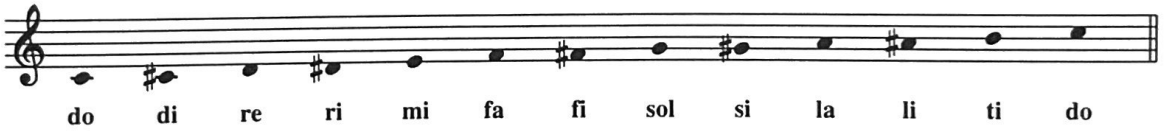
Historical/Stylistic Guidelines:

Gospel music is an American style of music which shows influences from spirituals, bluegrass, barbershop, and country music. The African-Americans in the pre-Civil War period combined the elements of European melody and harmony with African rhythms and musical approaches to create a type of folk music that influenced the course of the American music that followed.

Vocal Technique/Warm-Ups/Exercises:

Ask your accompanist to play the accompaniment to "Lift Ev'ry Voice and Sing." (Perhaps a pianist could record the accompaniment if he or she is unable to attend class.) As the accompaniment is played, instruct the students to stand and sway with the feeling of "two." If the space is limited, the students can conduct the beat. Allow them to physically get a "feel" for this "gospel" beat.

Sing the exercise below to sharpen the students' ability to sing half steps. This arrangement begins in G major, modulates to A♭ major, then moves upward one more half step to A major for the finale.

Chromatic Scale

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Rehearse mm. 16-23. The chorus serves as an accompaniment, echo chorus or back-up chorus to the baritone soloist.
3. Next, rehearse mm. 25-32. This is a contrasting section ("B") to the opening section or "A" section. The texture is thin, almost like the Sopranos and Altos are in a duet with the Basses and Tenors.
4. The change in tempo and meter, as well as the switch to *a cappella* at m. 33 showcase the text written below:
   Facing the rising sun of our new day begun,
   let us march on 'til victory is won.

   Here the text inspires and encourages people to keep hoping for victory. The victory in the text could be victory over slavery or civil rights issues, or just pride in our country remaining free and a place for liberty of all people.
5. If it is possible to hold sectionals during rehearsal, teach mm. 38-63 in separate groups of Soprano/Alto and Tenor/Bass. While in sectionals, focus on the accidentals in each voice part.
6. Have the students sight-read mm. 72-97. They should be familiar with section "A" material and section "B" which is repeated here.

7. Pause a moment from singing and ask the students to chant the chorus parts in rhythm mm. 99-111. Pay particular attention to the rhythm in mm. 100-102.

   Once the rhythm above is ready to perform, sing again through mm. 99-105. Add the coda "His truth is marching on."

8. Return to the beginning and sing through the entire song. Focus on a feeling of "two" (ONE-two-three FOUR-five-six) or (1-la-li 2-la-li). Remind the students of the change in meter at m. 33.

Performance Tips:

- Make a contrast in style at m. 33 between the *moderato* from the beginning and *rubato*—which serves as a transition into a faster section of music.
- This arrangement uses texture changes to create variety.

Measure	Texture
8-23	Soloist
25-33	Duet (women and men)
33-37	Full Chorus (*a cappella–rubato*)
38-53	Women's Chorus
64-71	Men's Chorus
72-87	Full Chorus
89-96	Duet (women and men)
98-105	Small Group vs. Full Chorus
106-111	All Voices (unison to divisi)

- Repetition is a key element in gospel-style singing. Mr. Lojeski suggests "to attempt a gradual *crescendo* lasting the entire piece both vocally and instrumentally." To achieve this long *crescendo*, Mr. Lojeski used the texture changes listed above to build toward a very thick texture at the end and to keep the audience interest throughout the entire piece. As a closing number to a concert, ask the audience to sing at mm. 99-111.

Evaluation:

- As you listen to the choir's performance, were they able to demonstrate the following: (*NS* 7A)
  - a feeling of "two" which changes to "four" at the Rubato and then back to "two"
  - smooth transitions through changing keys, changing meters, and changing textures
  - a long gradual *crescendo* to the end
  - a gospel-style
- Ask the choir to discuss ways in which the changes of dynamics, key, tempo and texture effect the emotion of this piece. (*NS* 7C)

Extension:

Have the students sing the chromatic scale exercise in a round. Divide the choir into three parts (Part I-Soprano, Part II-Altos, Part III-Tenors & Basses). Let Part I sing four pitches before Part II begins, etc. (*NS* 5B,5E)

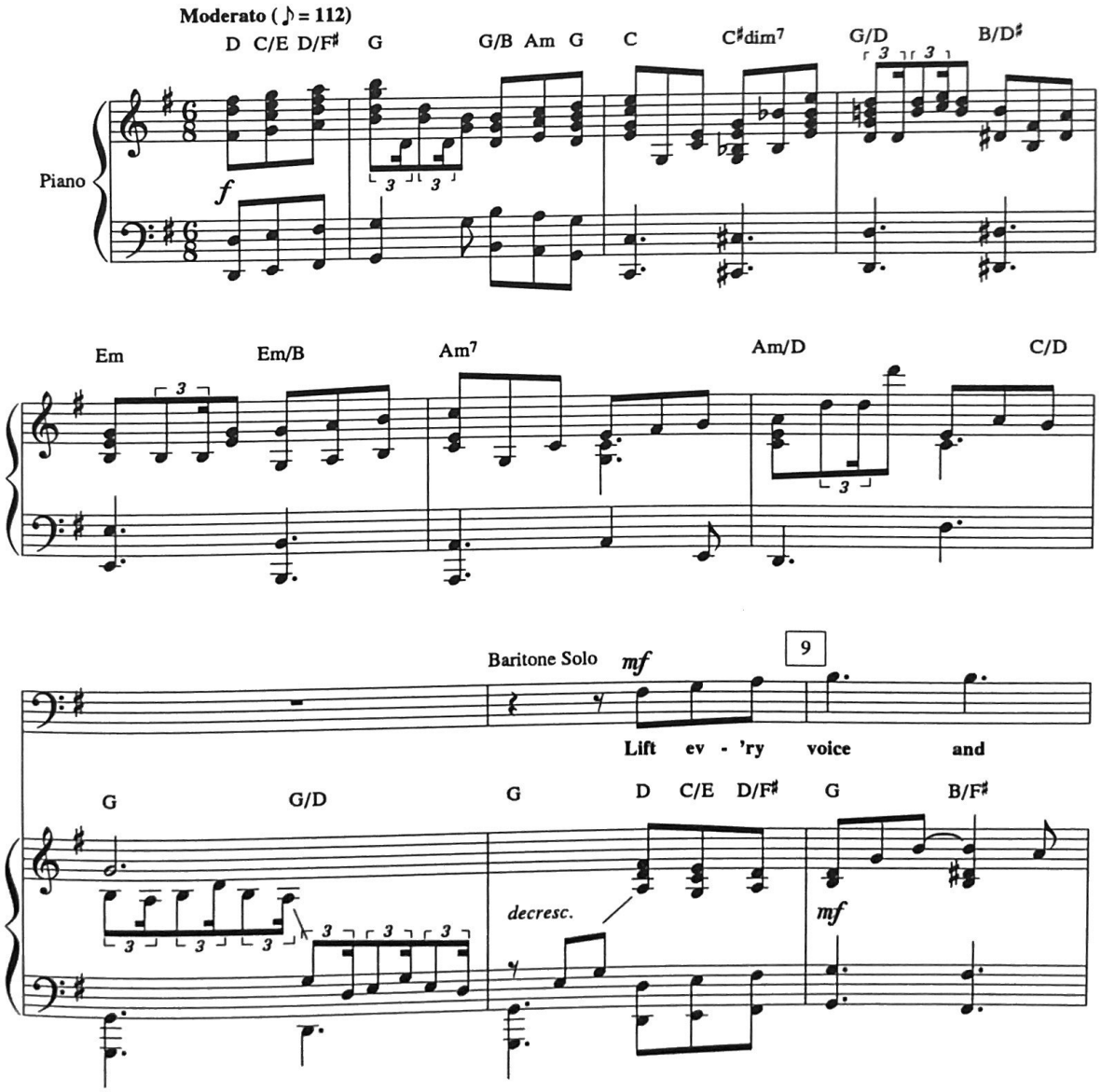
Dedicated to the memory of DR. MARTIN LUTHER KING, JR. (1929-1968)

Lift Ev'ry Voice and Sing

For SATB and Piano

Performance Notes: The total effect of this arrangement is to attempt a gradual crescendo lasting the entire piece both vocally and instrumentally. If desired the audience can participate by joining in singing the melody at m. 99. Additionally, mm. 39-65 can be performed by a smaller group of singers.
E.L.

Text by
WELDON JOHNSON (1871-1938)

Music by J. ROSAMOND JOHNSON (1873-1954)
Arranged by ED LOJESKI

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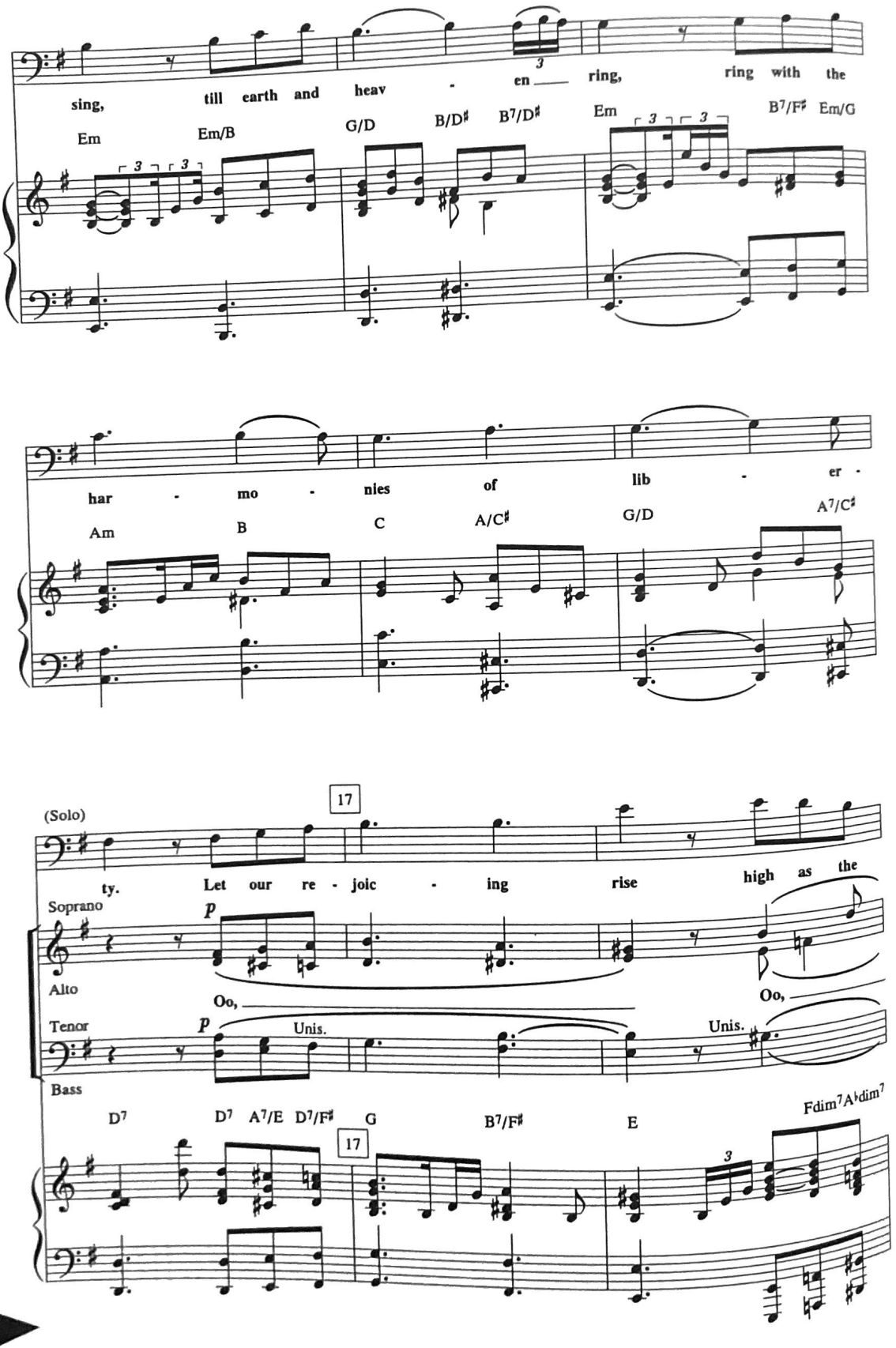
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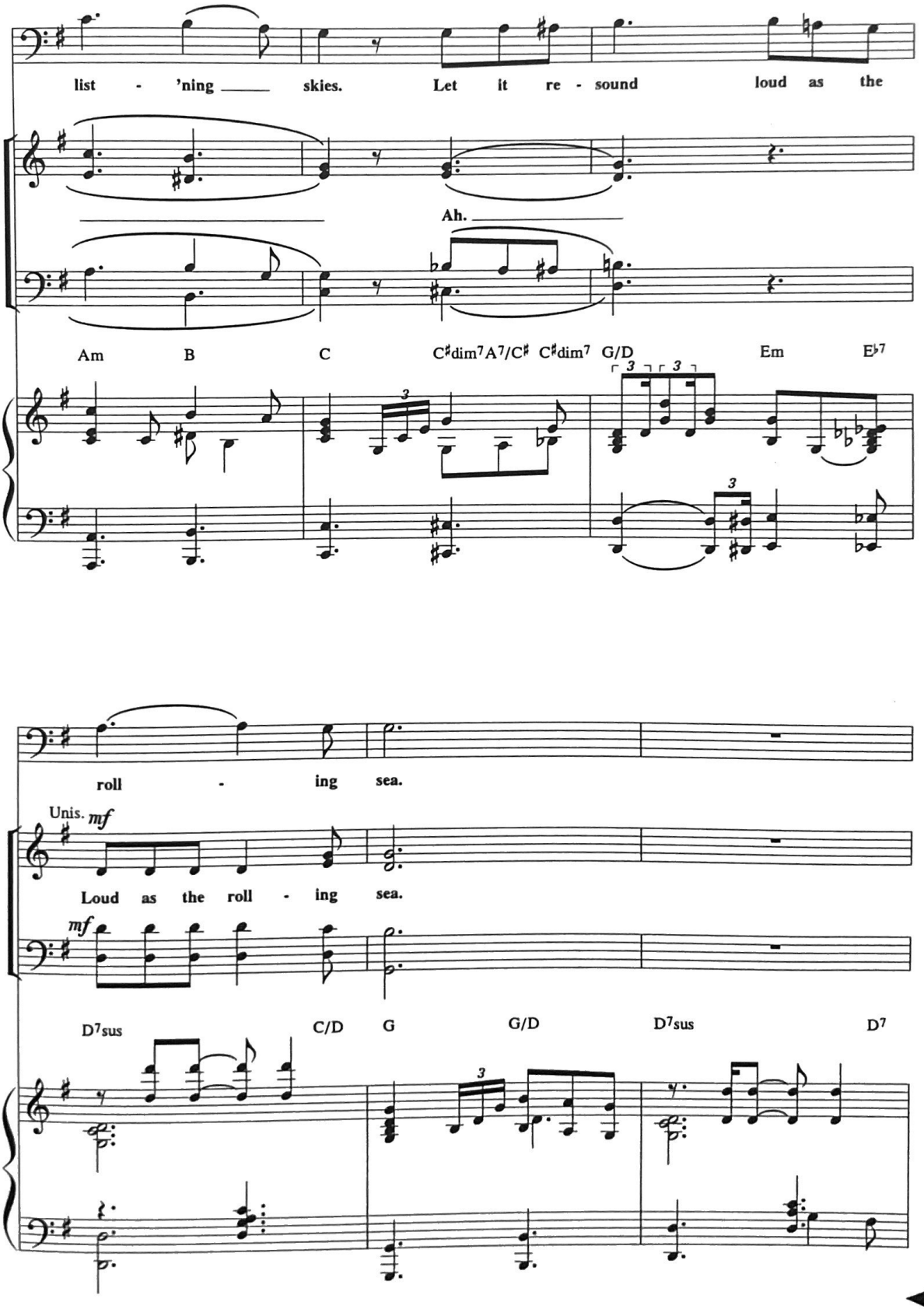
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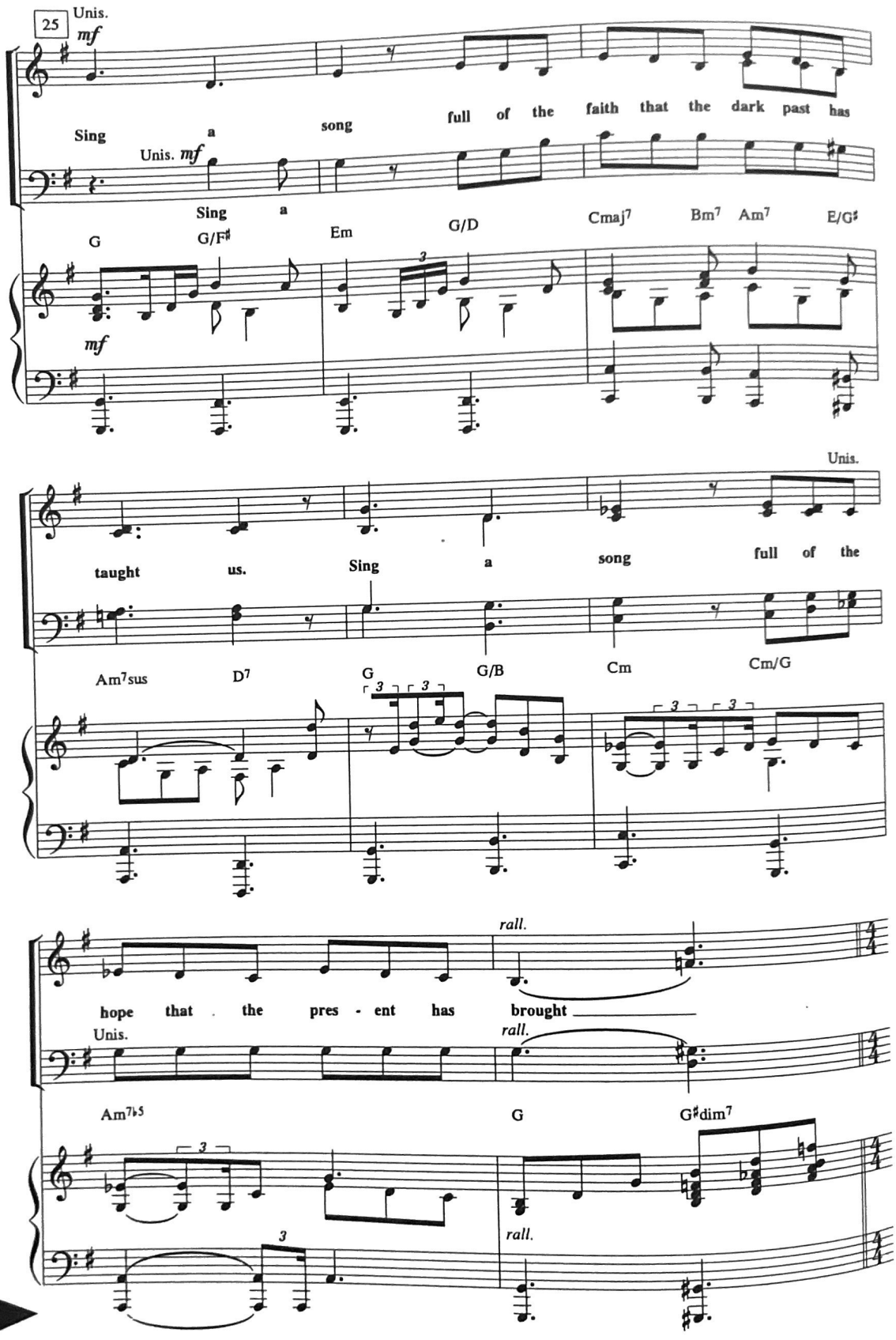
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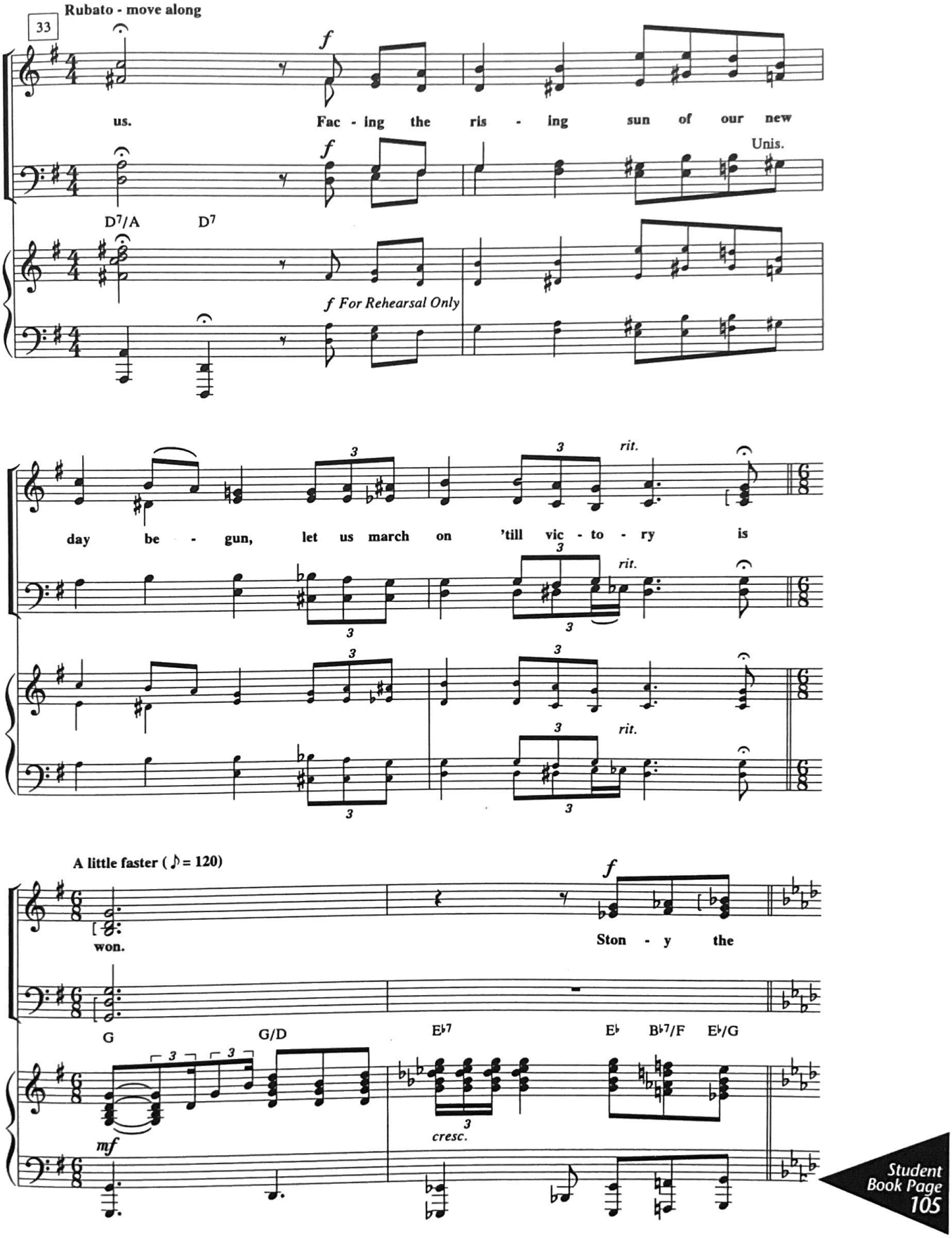
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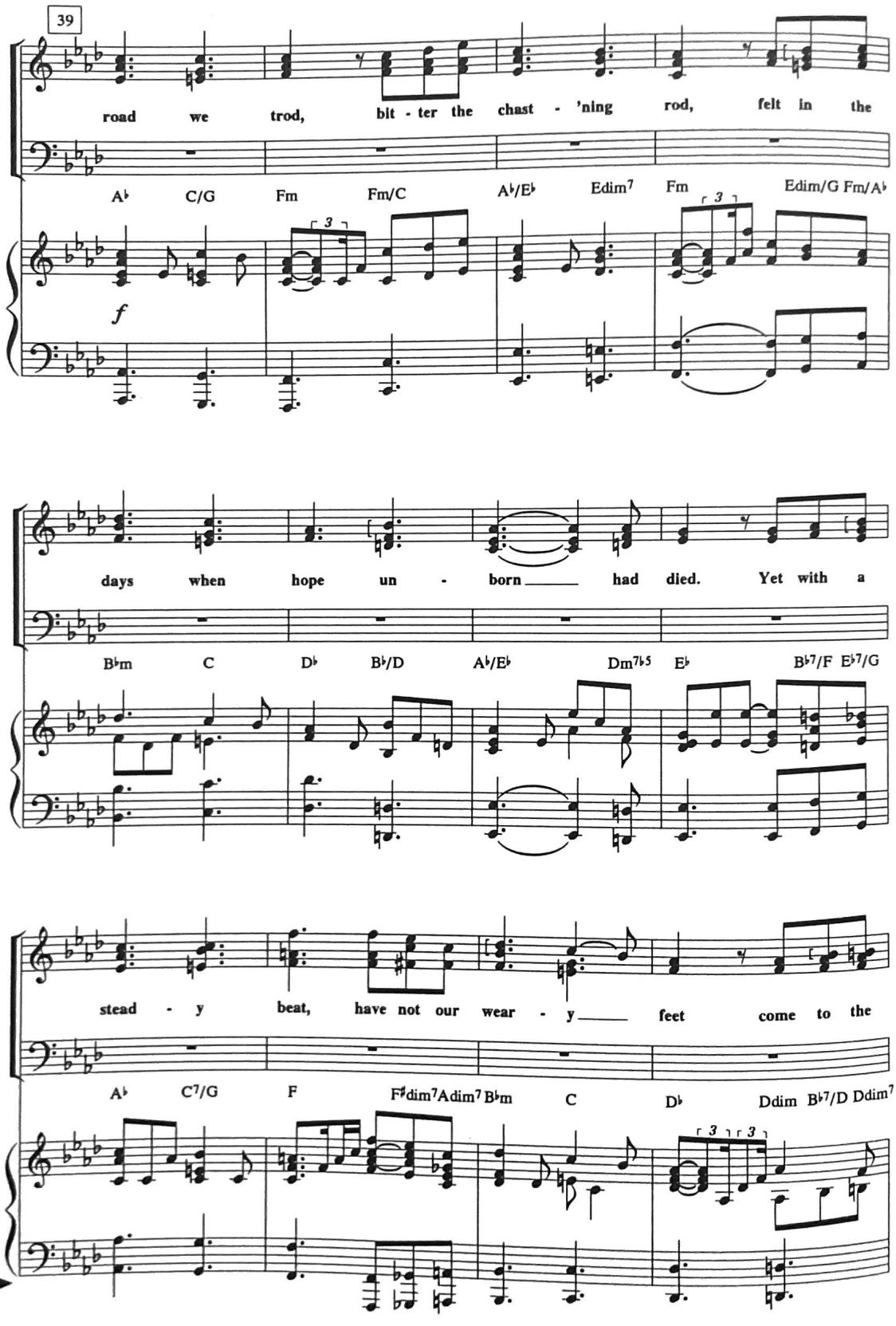
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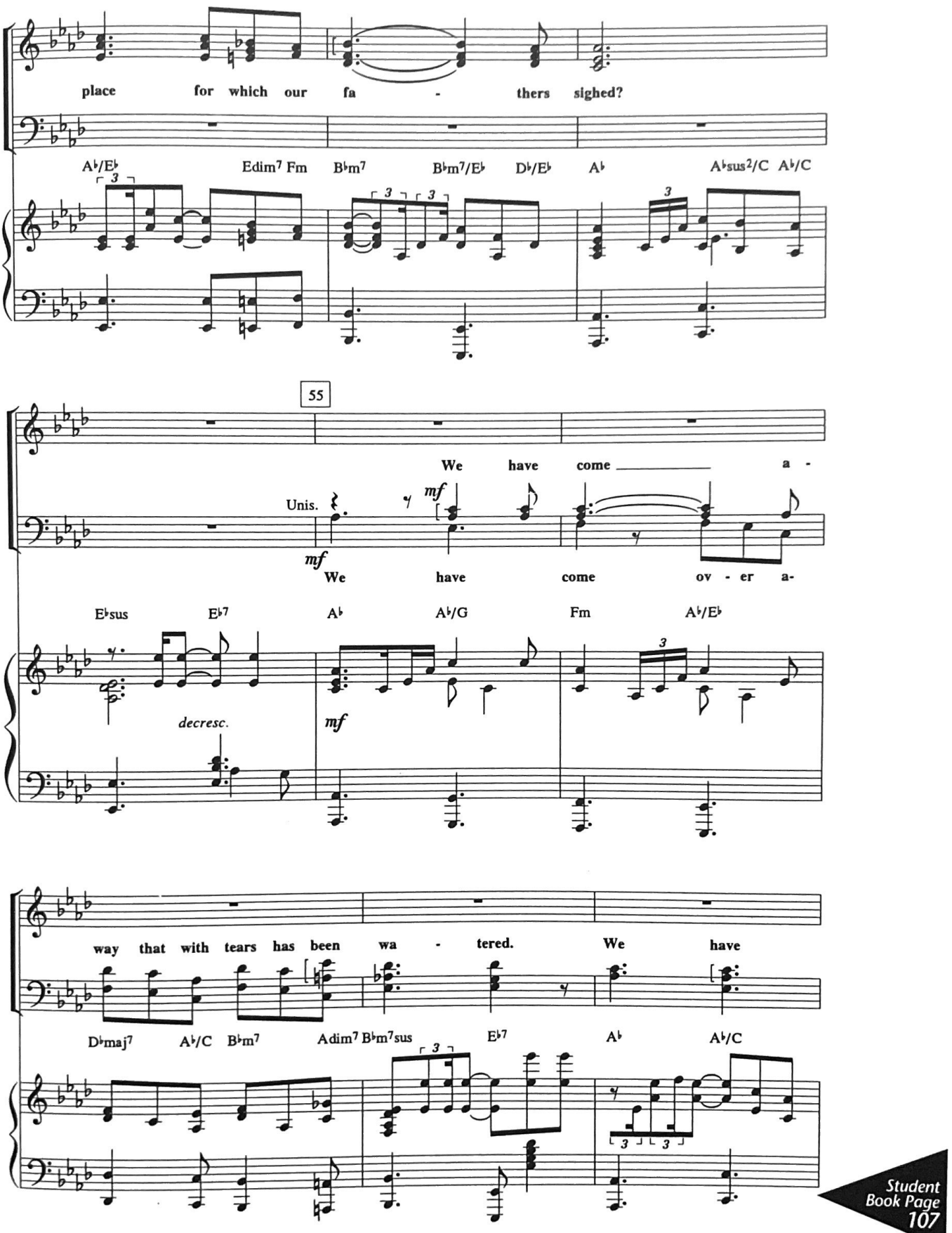
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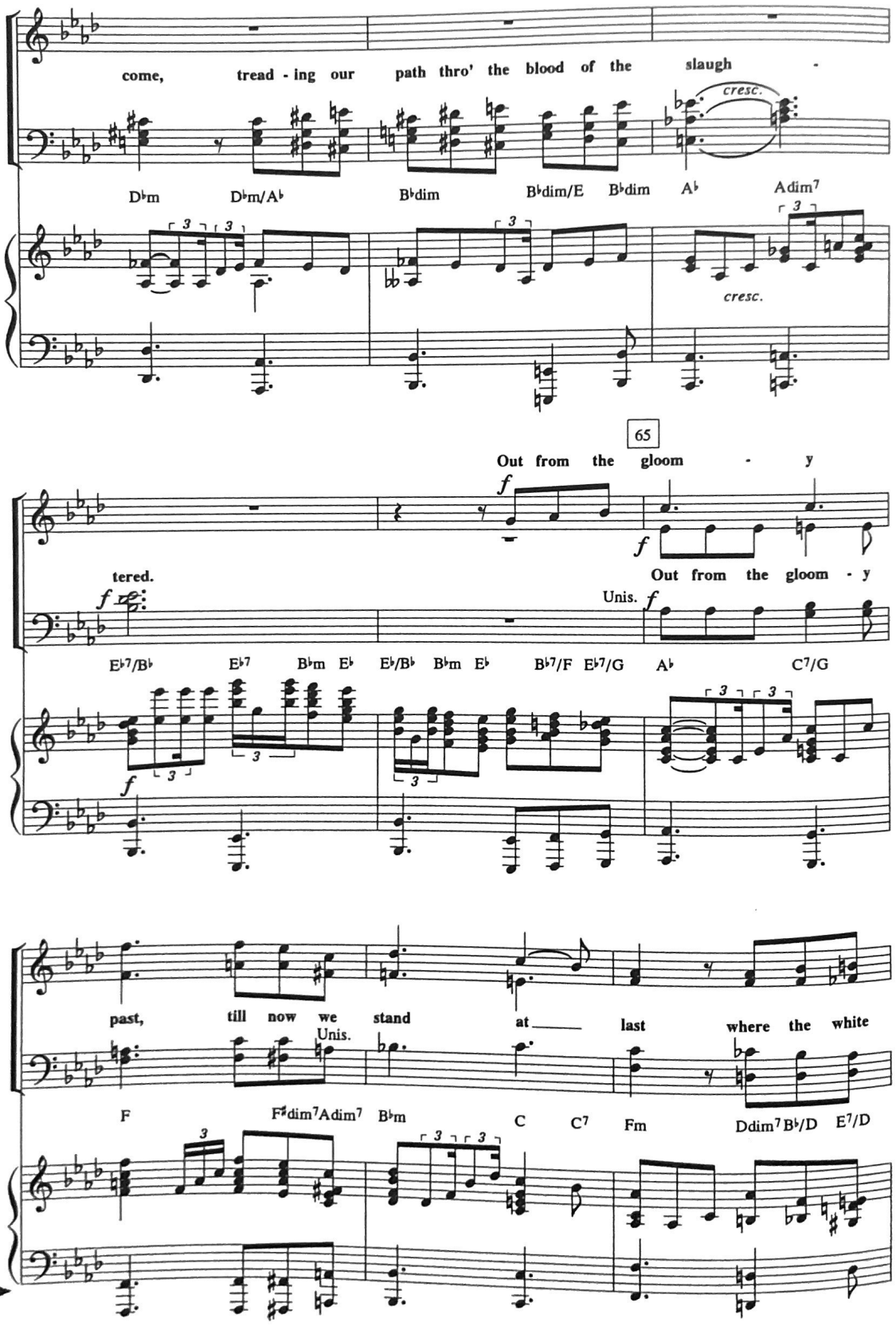
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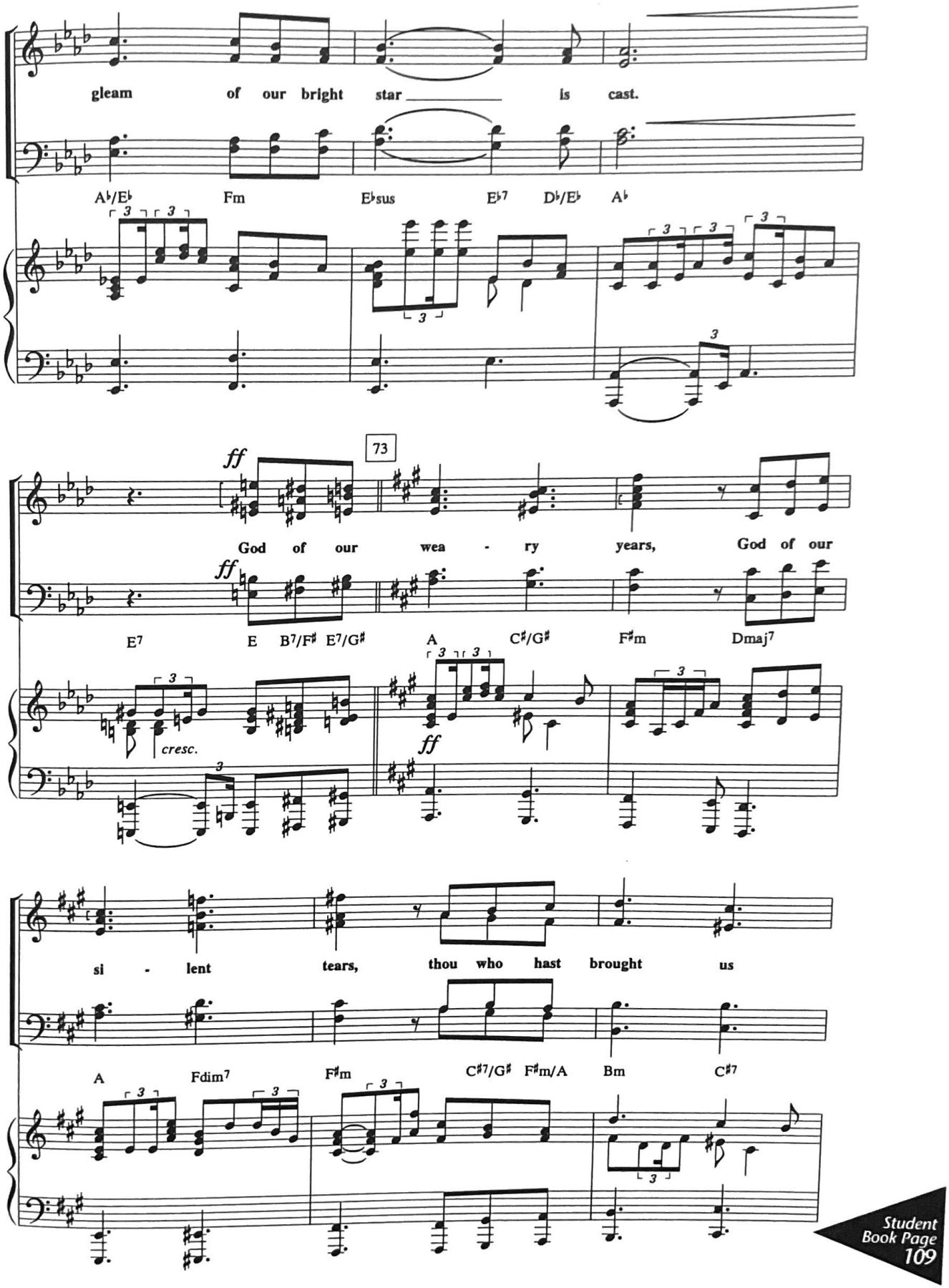
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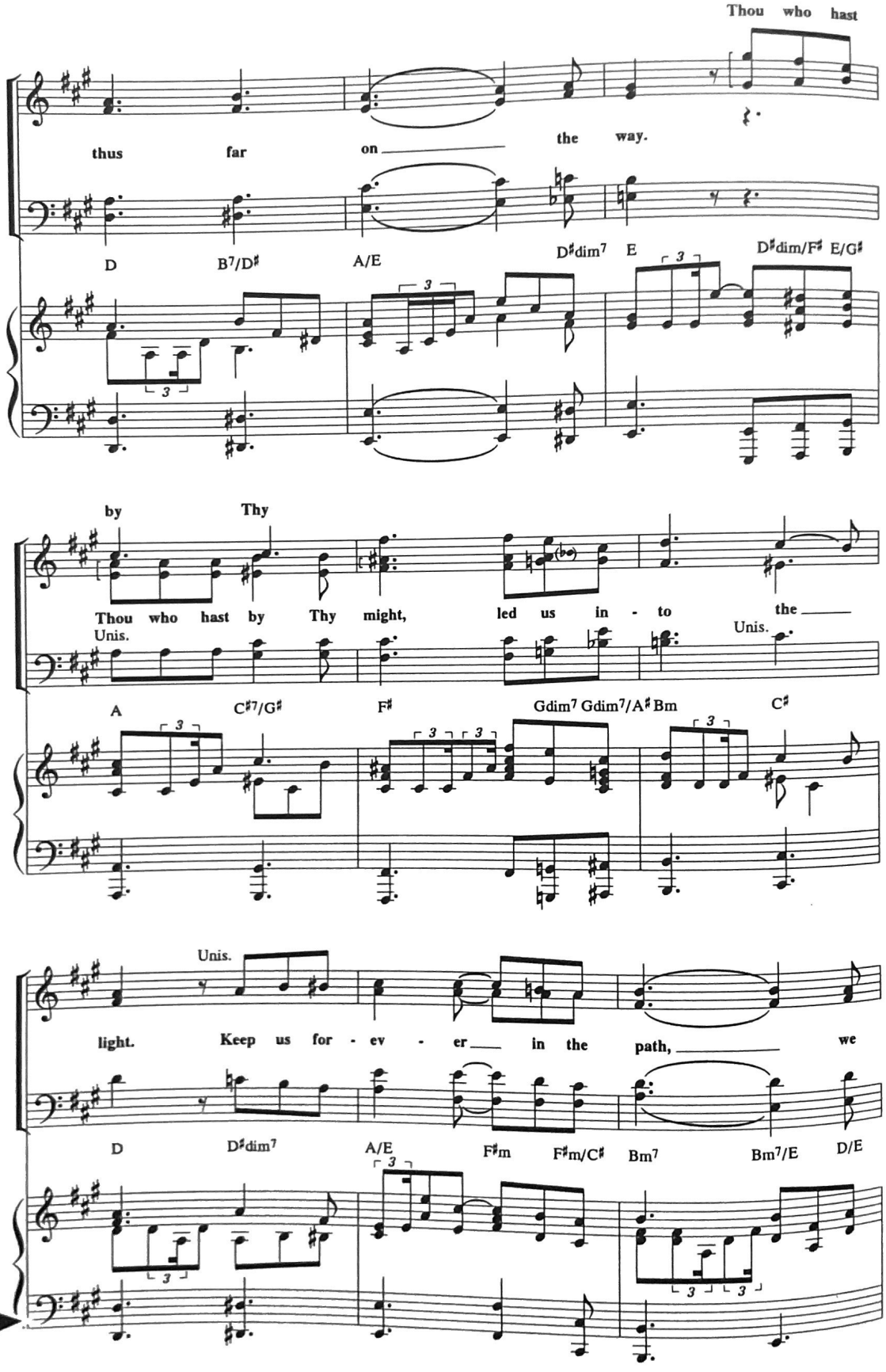
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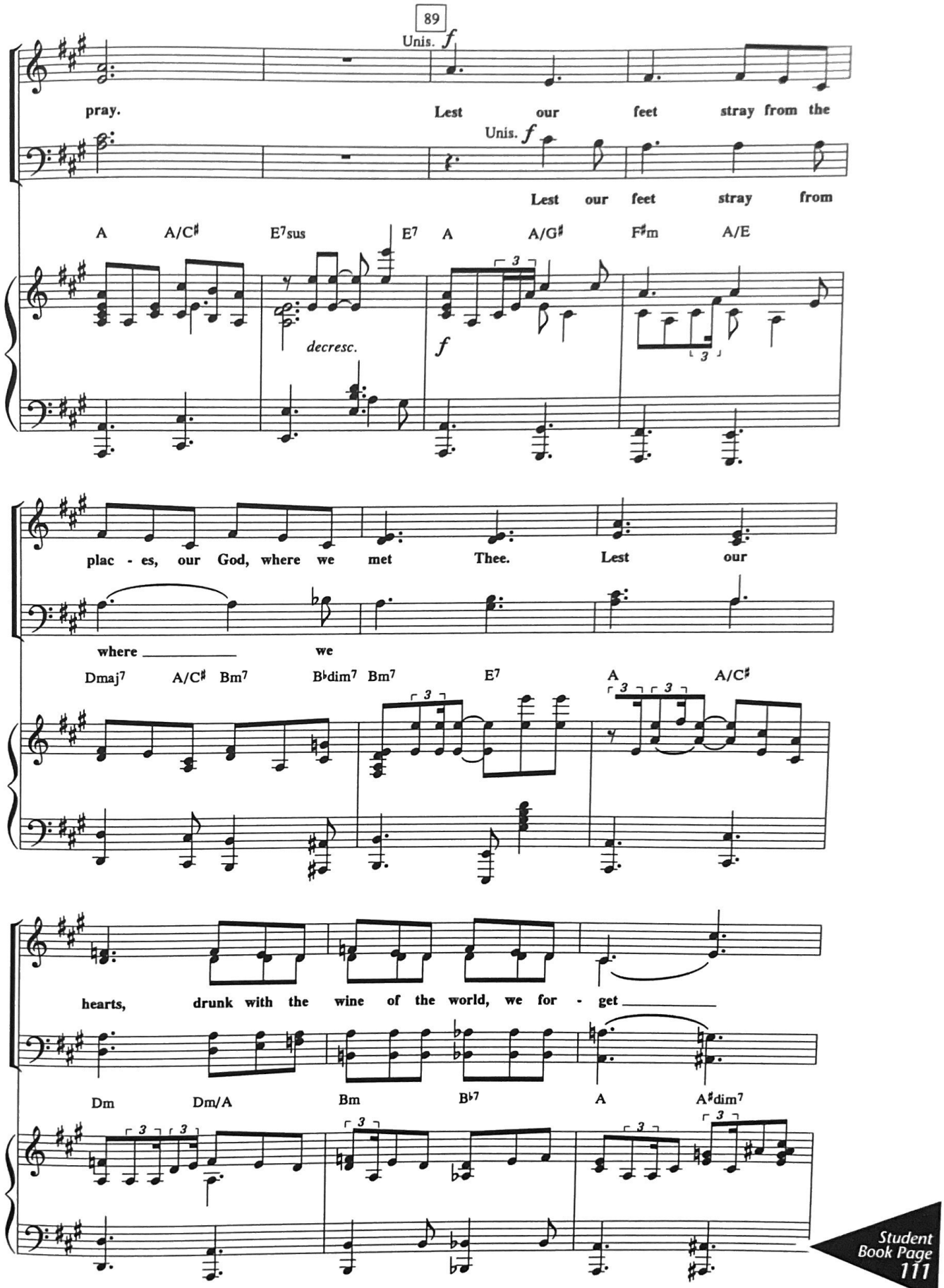
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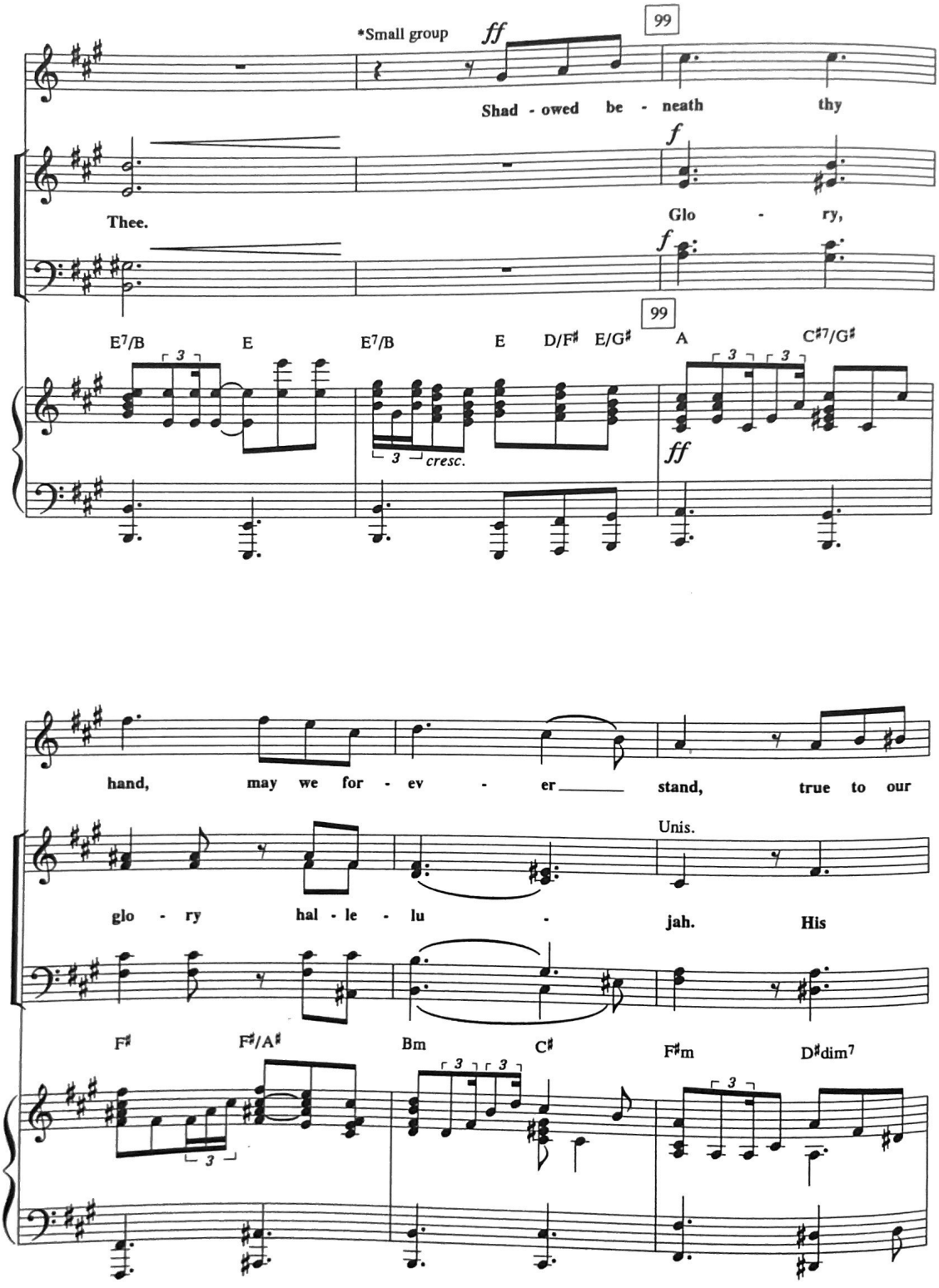
*This line should be sung by half the Sopranos and a few Tenors (an octave below.)

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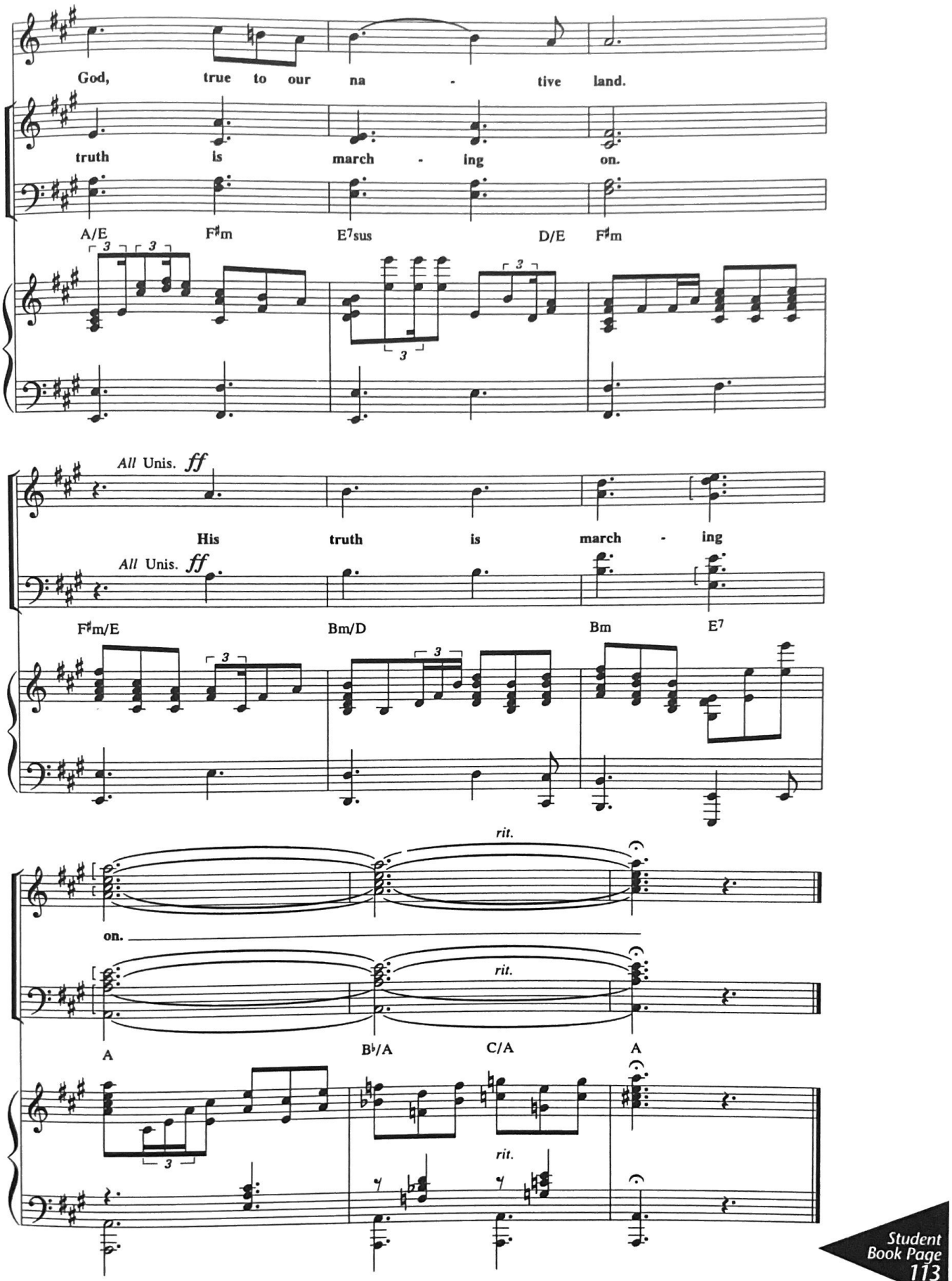
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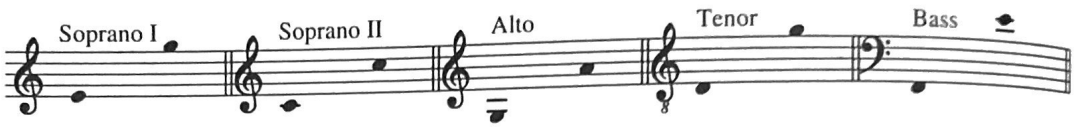
LIKE AS THE CULVER ON THE BARÈD BOUGH

Composer: Halsey Stevens (1908-1989)
Text: Edmund Spenser (ca. 1552-1599)
Voicing: SSATB

Key: A Minor Tonal Center (altered tonalities throughout)
Meter: Mixed Meter
Form: Through-composed

Style: Contemporary; mournful love song
Accompaniment: a cappella
Programming: All-State or Honor Choir, Contest

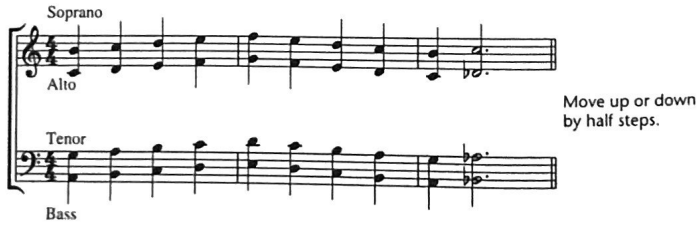
Ranges:

Student Book Page 114

LIKE AS THE CULVER ON THE BARÈD BOUGH
Composer: Halsey Stevens (1908-1989)
Text: Edmund Spenser (ca. 1552-1599)
Voicing: SSATB

Cultural Context:
The text of "Like as the Culver on the Barèd Bough" is a sonnet written by the 16th century poet Edmund Spenser. The term "sonnet" is taken from the Italian word, *sonetto*, which means "little song." A sonnet consists of fourteen lines that rhyme according to a prescribed scheme.

The "culver" in this song is a bird such as the dove. This sonnet compares the loss of the dove's mate to the loss of a person's love and how both mourn for the one they loved so dearly. The contemporary and unusual harmonies of the piece lend themselves to the emotion of the text.

Musical Terms:
più ***p*** *cresc.* (crescendo) *poco* ***f***

Preparation:
- Sing the exercise at the interval of the major seventh between the women's and men's voice parts to enhance the tuning of the harmonies that occur in the song.

- Practice singing the chromatic scale (ascending and descending) to secure interval relationships and tuning of accidentals.

Evaluation:
- Listen to a recording of your choir singing this song to evaluate intonation of dissonant chords.
- Discuss how the mood and message of the piece was captured in your performance.

Objectives:

- The student will demonstrate choral ensemble techniques by listening carefully to self as an individual and as a participating member of an ensemble. (*NS* 1A,1D)
- The student will demonstrate choral ensemble techniques by blending with other ensemble voices utilizing tone quality, diction, and intonation. (*NS* 1A,1D)
- The student will develop performance techniques including pitch and rhythm accuracy, composer intent, phrasing, textual clarity, and expression. (*NS* 1A,1D)

Historical/Stylistic Guidelines:

Refer to the Cultural Context on the student page.

The composer, Halsey Stevens, was born in Scott, New York. He was a professor at the University of Southern California. Stevens died in 1989. His compositional works include music for orchestra, chamber music, keyboard, vocal/choral songs, and books. He was known as an authority on the works of Bela Bartók and his teacher/mentor was Ernest Bloch.

Some of Stevens' stylistic trademarks are his use of dissonance, multi-meters, firm control of tonal centers, and compositional means in a highly personal and expressive manner. You will see that "Like as a Culver on the Barèd Bough" embraces all of these characteristics.

Vocal Technique/Warm-Ups/Exercises:

- Ask your students to do the following:
  1. Laugh aloud
  2. Cry aloud
  3. Make a sighing sound
  4. Make a wailing sound
- After the exercise, which will probably be quite funny at first, ask students to tell you and each other what their facial and physical involvement was with each of these actions and sounds. Mature singers will soon realize their faces and bodies were as much a part of the expression as was the voice.
- Give the students the following words one at a time, and speak them in a normal tone of voice. Have the students repeat back to you with a vocal inflection and a facial and physical expression that would communicate the meaning and feeling of the word.

mourn	*wishful*	*alone*	*love*	*wandering*	*desolate*	*comfort*
joyous	*sweet*	*delight*	*dark*	*light*	*dead*	*bliss*

  Use these inflections and expressions when singing "Like as the Culver on a Barèd Bough."

Rehearsal Guidelines and Notes:

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Go through the score with the students, and point out (or have them mark) all of the meter changes.
3. As you speak the text in rhythm, keep the eighth note constant. The 5/8 and 7/8 measures seem to flow best when counted or felt in the following manner:
   5/8 measures counted 1 2 1 2 3 rather than 1 2 3 4 5
   7/8 measures counted 1 2 3 1 & 2 & rather than 1 2 3 4 5 6 7
4. To help create true dissonance there should be tension in the intervals of a 2nd and an equal balance among the parts. Likewise, the line tension on the dissonances to the resolutions enhances the harmonic language and textual intensity.
5. Bring out the Bass and the voice part that is in dissonance or unison with the Bass part throughout the song. (i.e. SII – mm. 18-20; Alto – m. 27; SII – m. 28; Alto – m. 35; etc.)
6. All pitches must be correct and in tune within each section. Check the voice parts individually. Have two parts sing together (e.g. Bass and Soprano II; then Alto and Tenor; Soprano I and Tenor; etc.). Add all parts checking for tuning and vowel placement and unification.
7. The Basses should sing a volume level higher than the remaining parts when pitches occur in the lower extreme of their vocal register (i.e. mm. 34, 42-44).
8. Work for proper syllabic and word stress and crisp, articulated consonants in every rehearsal.

Performance Tips:

- The singers should use a well-supported and straight tone placement in order to create the pathos and hollowness of feeling the text demands in the sound.
- Magnify the dynamic markings, syllabic/word stresses, accents, and articulation of consonants for effective emphasis of the dramatic character of the music. Emphasize the beginning consonants on words such as "desolate," "seek," "dark," "light," "dead", "life," etc.
- Use the *crescendo/decrescendo* markings in mm. 19, 24-25 for textual shading, mood and color.
- Intensify the urgency of the phrase by slightly hurrying the beginning of each phrase. The listener's release and understanding results by pulling back the end of each phrase. There is not necessarily a decrease in volume at each phrase ending or break before new thoughts (i.e. m. 18 going to m. 19, etc.).
- Facial, physical, and emotional involvement in this work is equal to vocal involvement in the performance of the song. Singers and conductor must commit to this.
- Dissonance, tuning, and the ability to deliver a soulful rendition of this music makes the piece difficult. The piece requires capable performers for all parts.

Evaluation:

Ask the choir members to think about the following questions to help them evaluate the quality of their performance. (*NS* 7A)

- Stand in a circle with the others members of your ensemble. As you sing this song, watch the facial and physical expressions of other singers as they perform. Are your fellow choir members conveying the message of the song physically as well as musically? Are you?
- As you listen to a recording of your performance, is there intensity in the sound of the choir? Do you feel what the words of the music are trying to express? Can you recognize the dissonances and resolutions of the harmonies?
- As you rehearse and perform this piece, are you able to blend your voice with other ensemble voices through the use of correct tone quality, diction, and intonation?

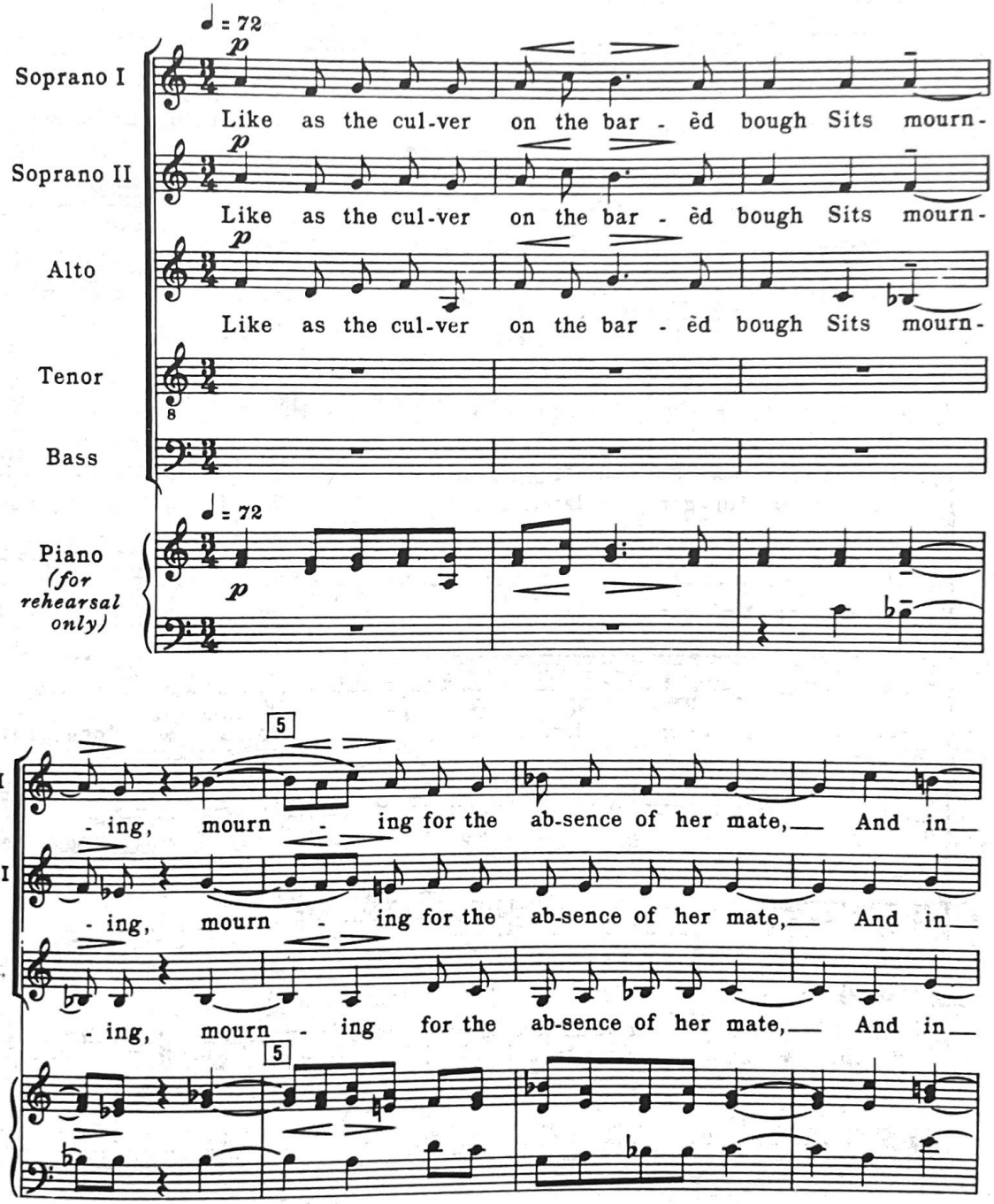
Extension:

Look at or sing other songs written by Halsey Stevens. Can you point out any of Stevens' stylistic trademarks in his other compositions? (*NS* 6E)

Like as the Culver on the Barèd Bough

For SSATB a cappella

Text by
EDMUND SPENSER (ca. 1552-1599)

Music by
HALSEY STEVENS (1908-1989)

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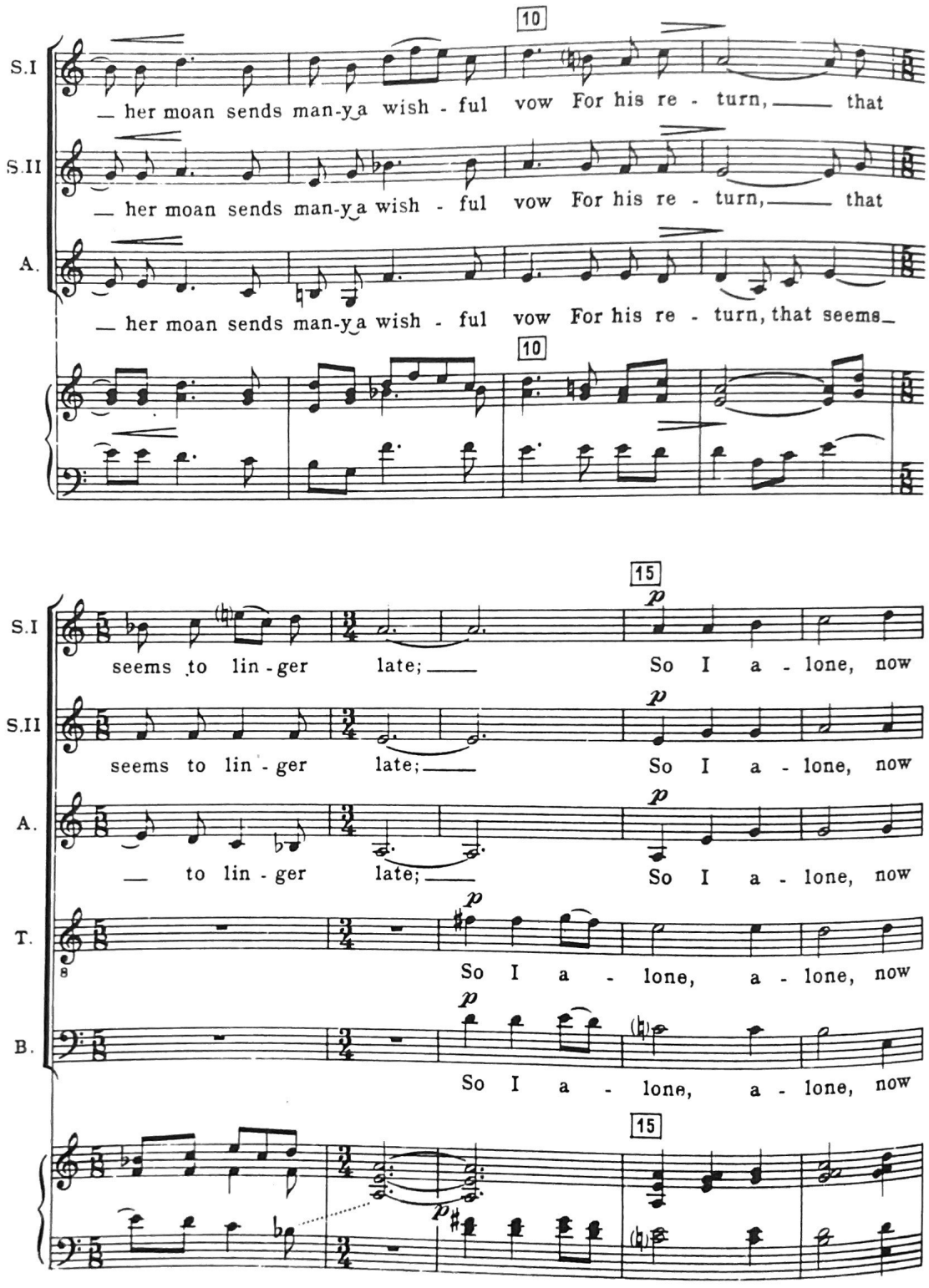
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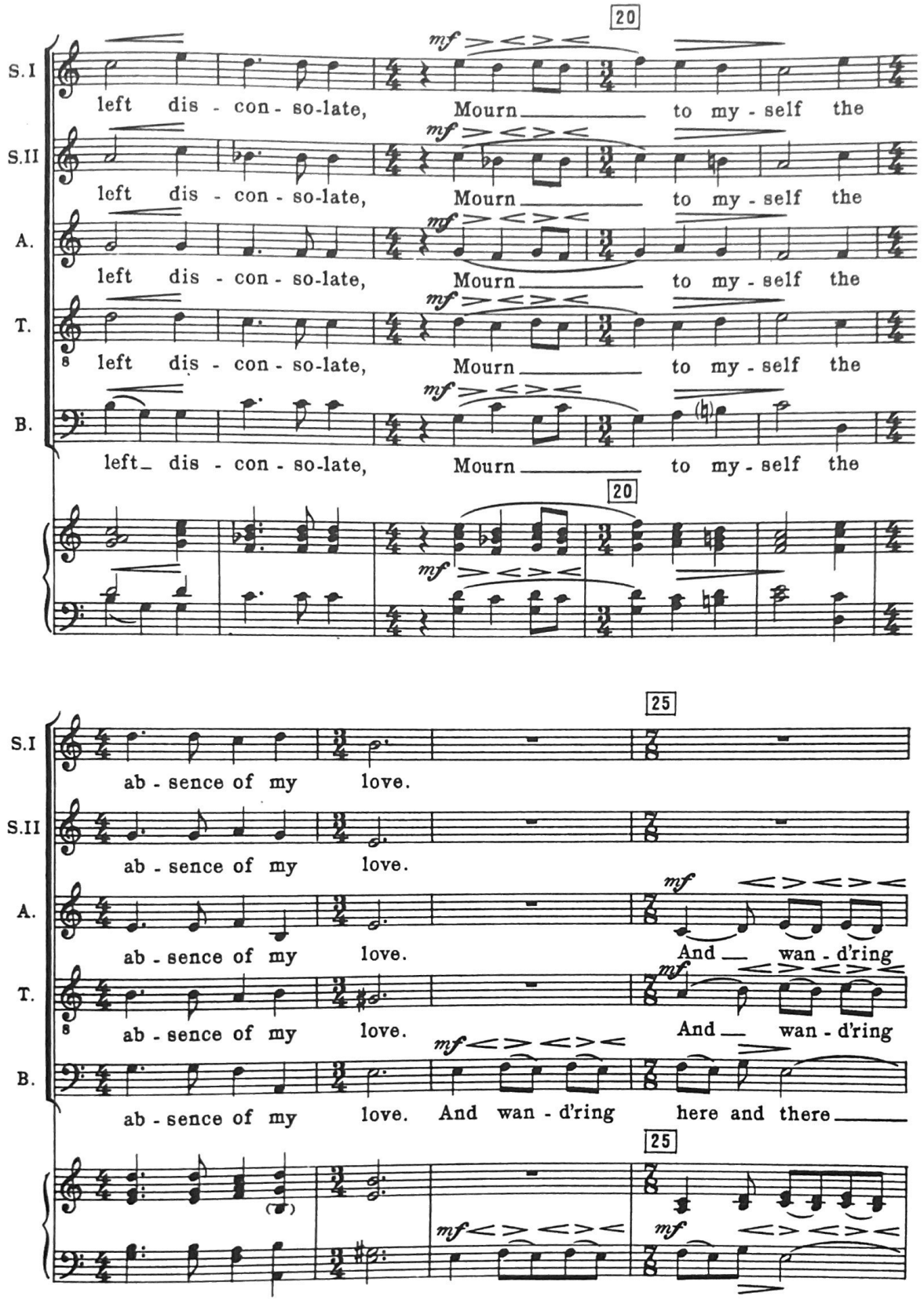
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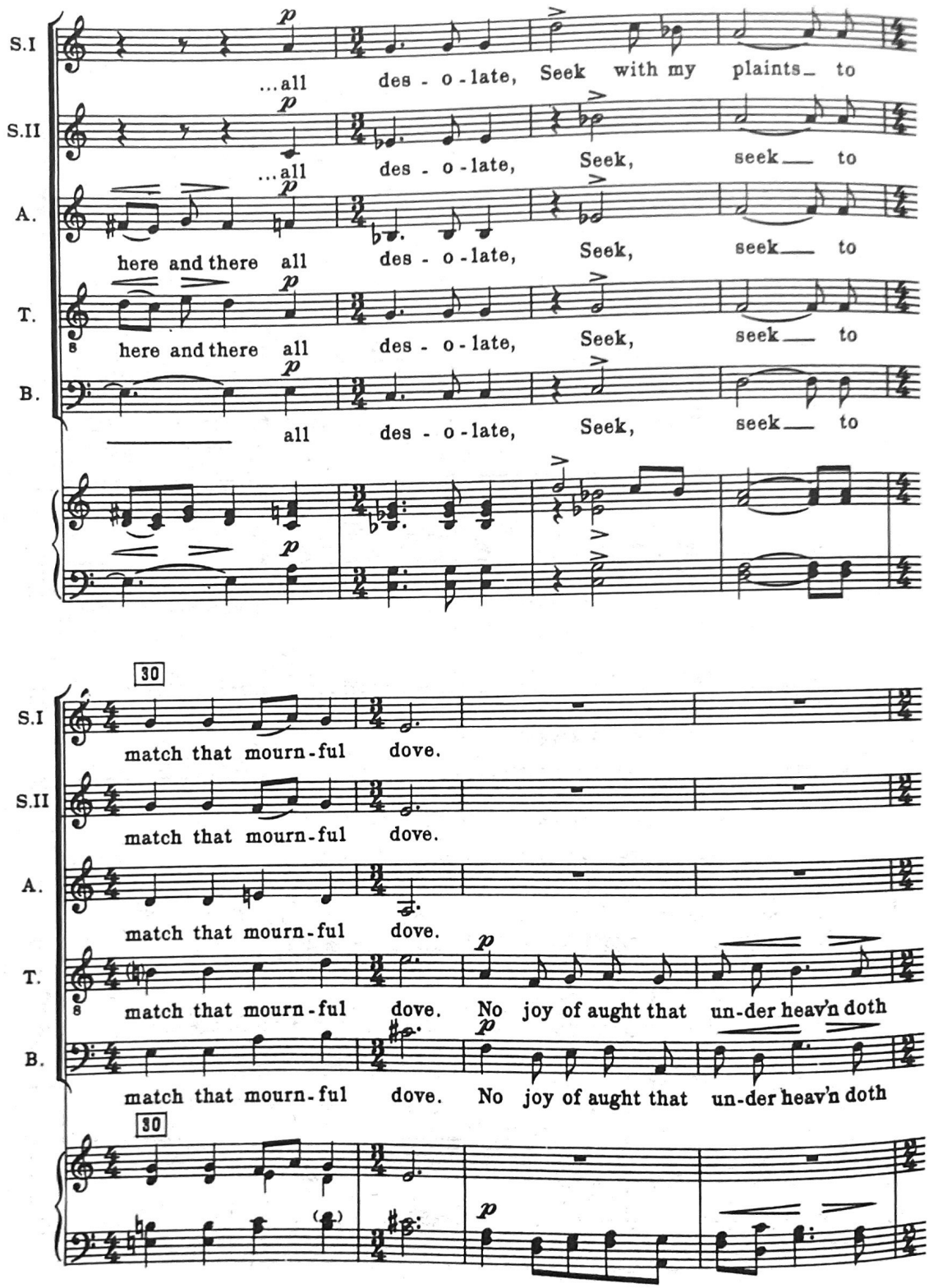

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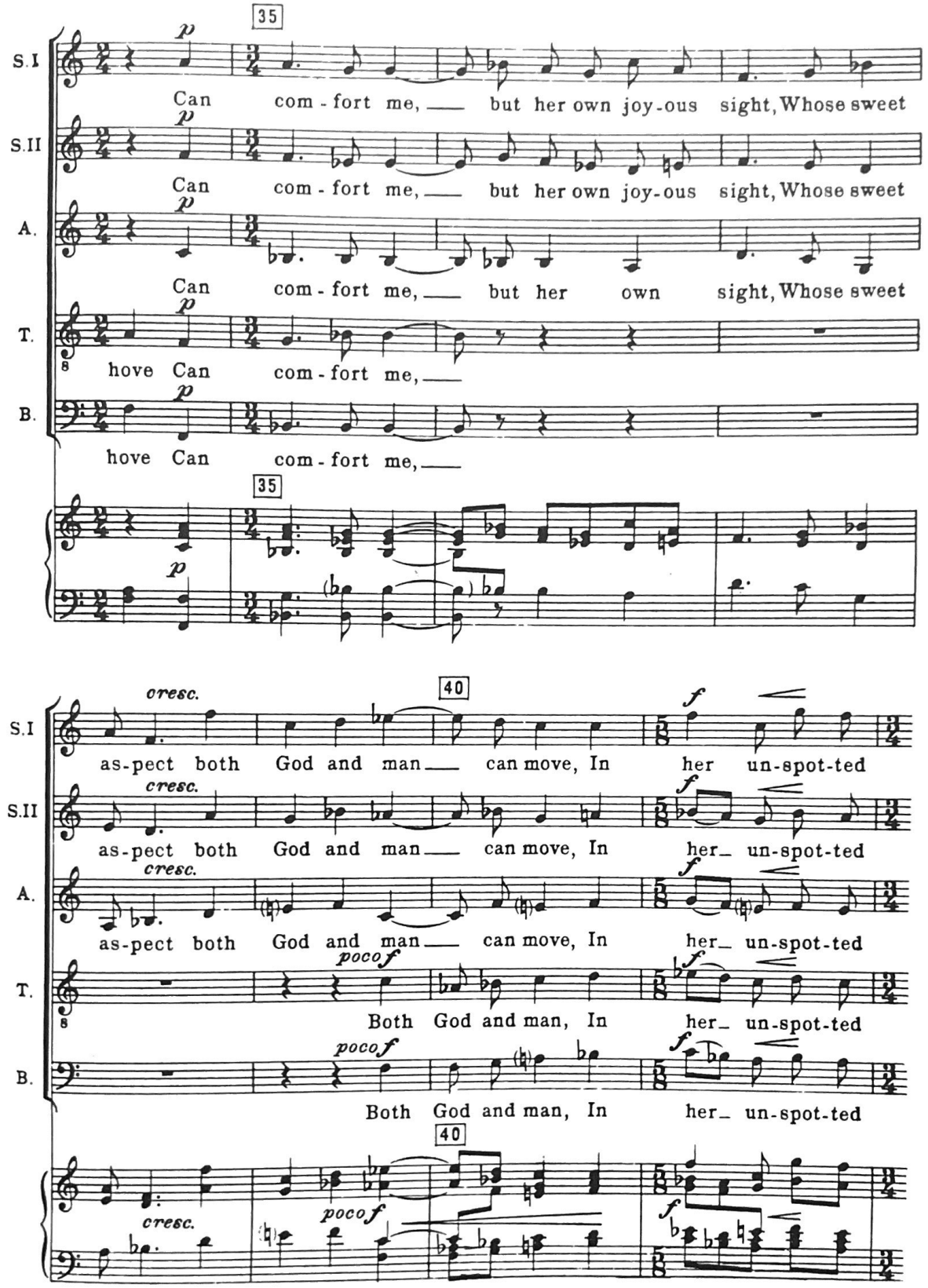
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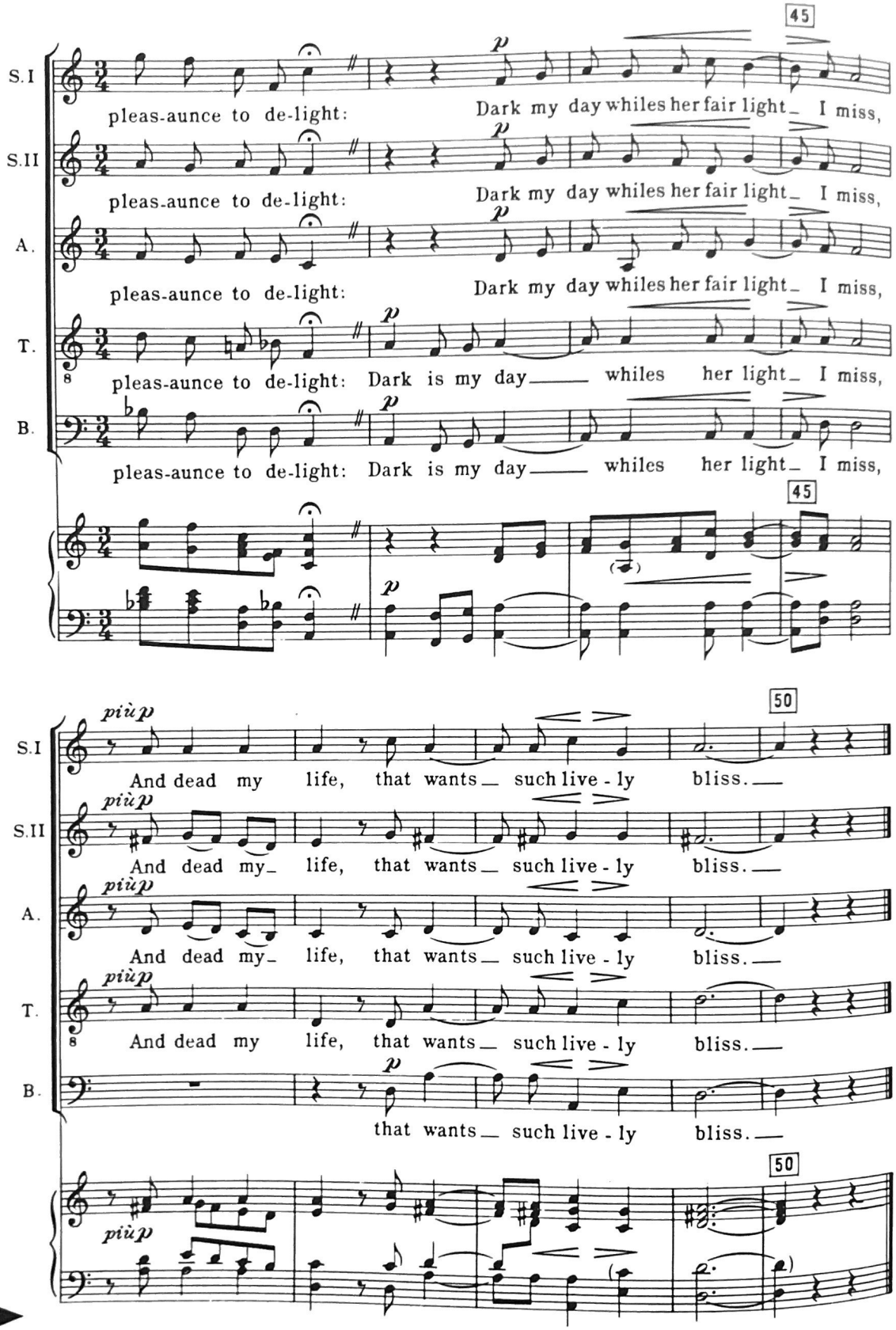
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LOCUS ISTE

Composer: Anton Bruckner (1824-1896)
Text: Latin Gradual (commemorating the dedication of a church), English Text by Jane May

Voicing: SATB
Key: C Major
Meter: 4/4
Form: A B A

Style: Prayerful Motet
Accompaniment: a cappella
Programming: Concert, contest

Ranges:

Student Book Page 121

LOCUS ISTE
Composer: Anton Bruckner (1824-1896)
Text: Gradual, Commemorating the Dedication of a Church, English Text by Jane May
Voicing: SATB

Cultural Context:
The Romantic period in music history was seen as a revolt against the conservative limitations of the Classical Era. Romanticism was an ideal based on nature, emotions, and secular stories of mythology and tales of fancy. Interest in individualism and materialism grew and as a result, there was not as much church music as in the earlier Baroque and Classical periods.

One of the most important church composers of the later 19th century was Anton Bruckner. A solitary, simple, profoundly religious soul, Bruckner was thoroughly schooled in counterpoint and served as organist of the Cathedral at Linz and Court Organist in Vienna. He succeeded as no one before him in uniting the spiritual and technical resources of the 19th century symphony with a reverent and liturgical approach to the sacred texts. His works were not always so well known as the works of some of his contemporaries—Mendelssohn, Brahms, Berlioz, Liszt, and Wagner.

Musical Terms:

Allegro Moderato	*dim.* (diminuendo)	*cresc.* (crescendo)
motet	Romantic Period	Classical Period

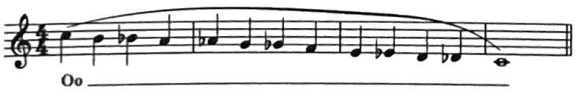
Pronunciation Guide:

Latin: *Locus iste a Deo factus est,*
Pronunciation: LAW-koos EE-steh ah DEH-aw FAHK-toos ehst

inaestimabile sacramentum,
een-eh-stee-MAH-bee-leh sah-k̃rah-MEHN-toom

irreprehensibilis est.
ee-r̃eh-pr̃eh-ehn-SEE-bee-lees ehst

* r̃ = flipped or rolled r.

Preparation:
- This prayerful motet is extremely difficult to keep in tune. Practice singing a descending chromatic scale on a neutral syllable (e.g. "oo") at a *pianissimo* dynamic level. Move up and down by half steps. Check your pitch at the end of each descending scale exercise.

- Sing repeated pitches and octave skips. Pay particular attention to tuning.

Evaluation:
Listen for good intonation throughout the song as you listen to a recording of your choir's rehearsal or performance of "Locus Iste."

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Objectives:

- The student will develop the singing voice by developing good vocal tone, demonstrating proper breath support, vowel pronunciation and placement/focus, tongue placement, and head/chest voice. (*National Standard* 1C)
- The student will develop proper Latin diction through correct use of vowel shapes, syllable stress, consonants, and diphthongs. (*NS* 1C)
- The student will develop intonation awareness through recognizing and manipulating pitch movement. (*NS* 1C)
- The student will develop choral ensemble techniques by singing in tune through tone/vowel placement and careful listening. (*NS* 1A,1D)

Historical/Stylistic Guidelines:

"Locus Iste" is appointed as the Gradual for the Roman Catholic Mass commemorating the dedication of a church. In the mass, it is preceded by the Introit and Lesson, and it is followed by the Alleluia-Verse. This mass is said on the anniversary of the dedication of every consecrated church of the Roman Catholic faith. "Locus Iste" is especially used to commemorate the church of St. John Lateran in Rome—the Cathedral Church of the Pope. The text means:

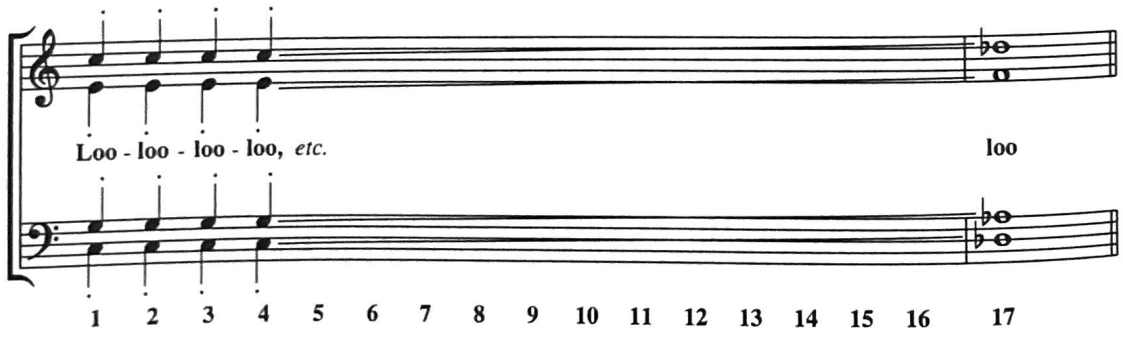
Locus iste a Deo factus est;
This place was made by God;

inaestimabile sacramentum,
a priceless holy place,

irreprehensibilis est.
it is without fault.

Vocal Technique/Warm-Ups/Exercises:

Have the singers begin on the chord in the exercise below. *Staccato* the pitch for sixteen pulses. Ask the students to raise the pitch 1/16 of a tone for each pulse, as you count for them aloud, until they have raised the pitch one half step by the 17th pulse. Hold the new chord, and tune. Move up and down by half steps in this manner for ear training and ensemble teamwork for tuning.



Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS 6B*)
2. Discuss the material found in the Cultural Context on the student page and Stylistic Guidelines on this page giving special attention to the meaning of the Latin words and phrases.
3. In short phrases, pronounce the Latin text (found on the student page) for the students. Have them repeat after you, listening for correct pronunciation by the ensemble.
4. Practice the Soprano and Bass parts together and the Alto and Tenor parts together. The Alto and Tenor should blend together as one voice in two parts. As parts sing in duets, match vowels, sound, and tone color.
5. Vocal tone should have resonance and a "tall" feeling in the production by each singer.
6. When individual parts move down by half steps, the singers should think the pitches as almost remaining the same. Individual parts moving up by half steps, on the contrary, should be thought of as moving up more than a half step. This will aid tuning within each section as well as tuning the ensemble overall.
7. Where there are repeated pitches in a section's part, remind the singers to think each sound higher as they sing—they are not the same vocally.
8. Isolate and rehearse octave skips for tuning purposes.
9. Beginning consonants need to be executed as rhythmic diction; allow pitch to occur on the target vowel. Inner consonants should be placed on the next syllable or word for smoothness of texture.
10. Rehearse soft and loud singing as marked in the score. Rehearse on a neutral syllable ("loo," "loh," etc.) for tone placement and tuning. Add the text.
11. Be sure that the entrances and releases are precise in all parts.

Performance Tips:

- Compositions of this nature can speak only through the medium of sound. Singers must use much body and breath support, and a free and forward-placed tone.
- Direct all notes lasting more than one beat to *crescendo* or *decrescendo.*
- Use the dynamics marked in the score. Interestingly enough, the conservative nature of Bruckner's compositions, in the age in which he was living, is reflected in the almost terraced dynamic markings—a clinging to the traditions of the past.
- Sustained phrasing and tuning are key factors for a successful performance. If correct intonation is difficult to attain, try this motet pitched up a half step from the original key.
- Reverence, but with declamation in the voices of the singers, should be assumed as the attitude for the delivery of the musical message.

Evaluation:

- As you listen to a rehearsal or performance of the choir singing "Locus Iste," analyze the following: (*NS 7A*)
  - tone quality/production of the ensemble
  - intonation of the choir throughout
  - intonation at cadence points
  - ability to sustain phrases
  - appropriate interpretation of mood of the piece
  - proper Latin diction

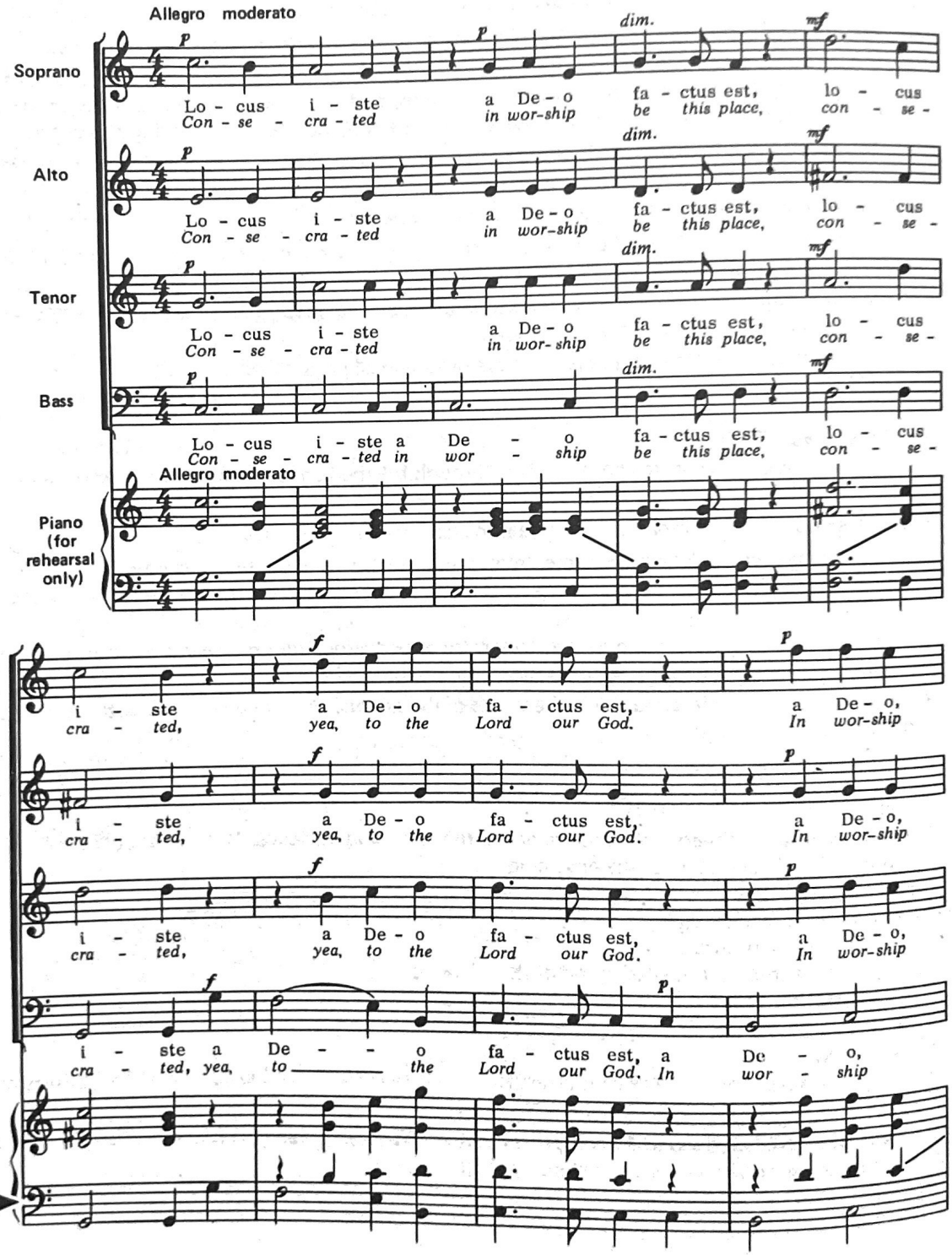
Extension:

- Listen to or sing other works by Bruckner. How do they compare to this song in style, texture, and mood? (*NS 6E*)
- If you have performed works by composers that were contemporaries of Bruckner, can you recognize stylistic, textural, or mood likenesses and differences? (*NS 9A*)

Locus Iste

For SATB a cappella

English text by JANE MAY

ANTON BRUCKNER (1824-1896)

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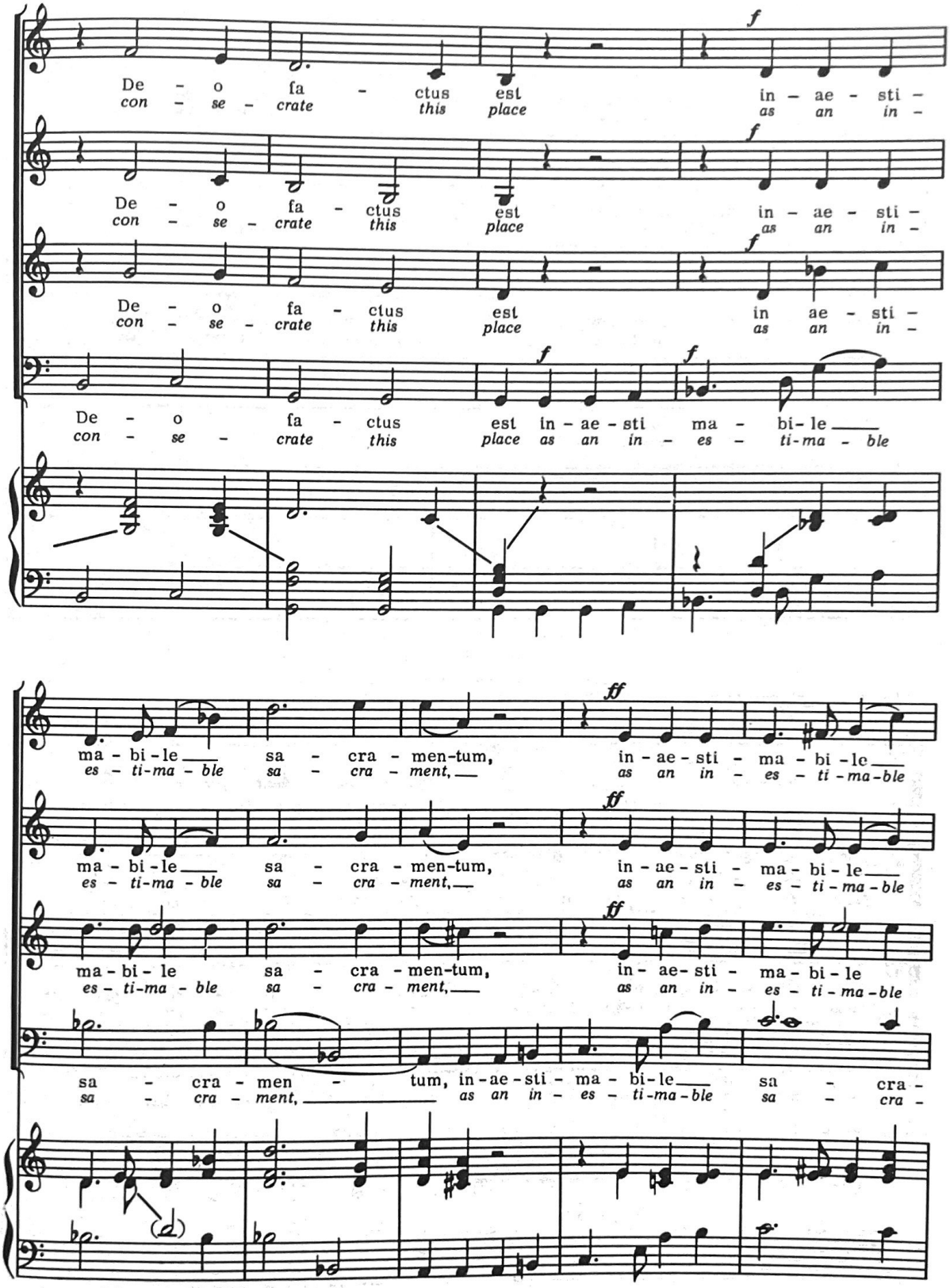
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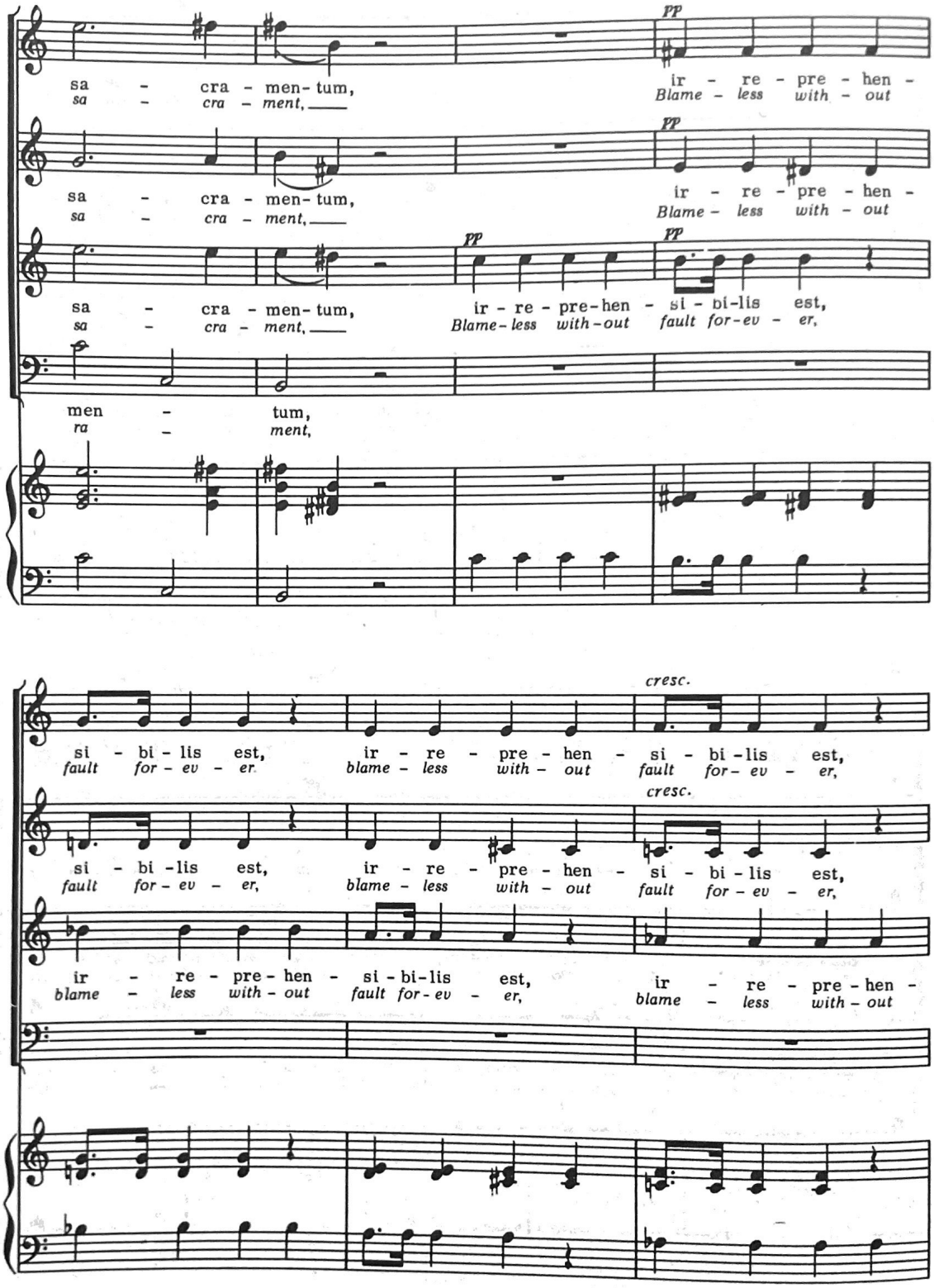
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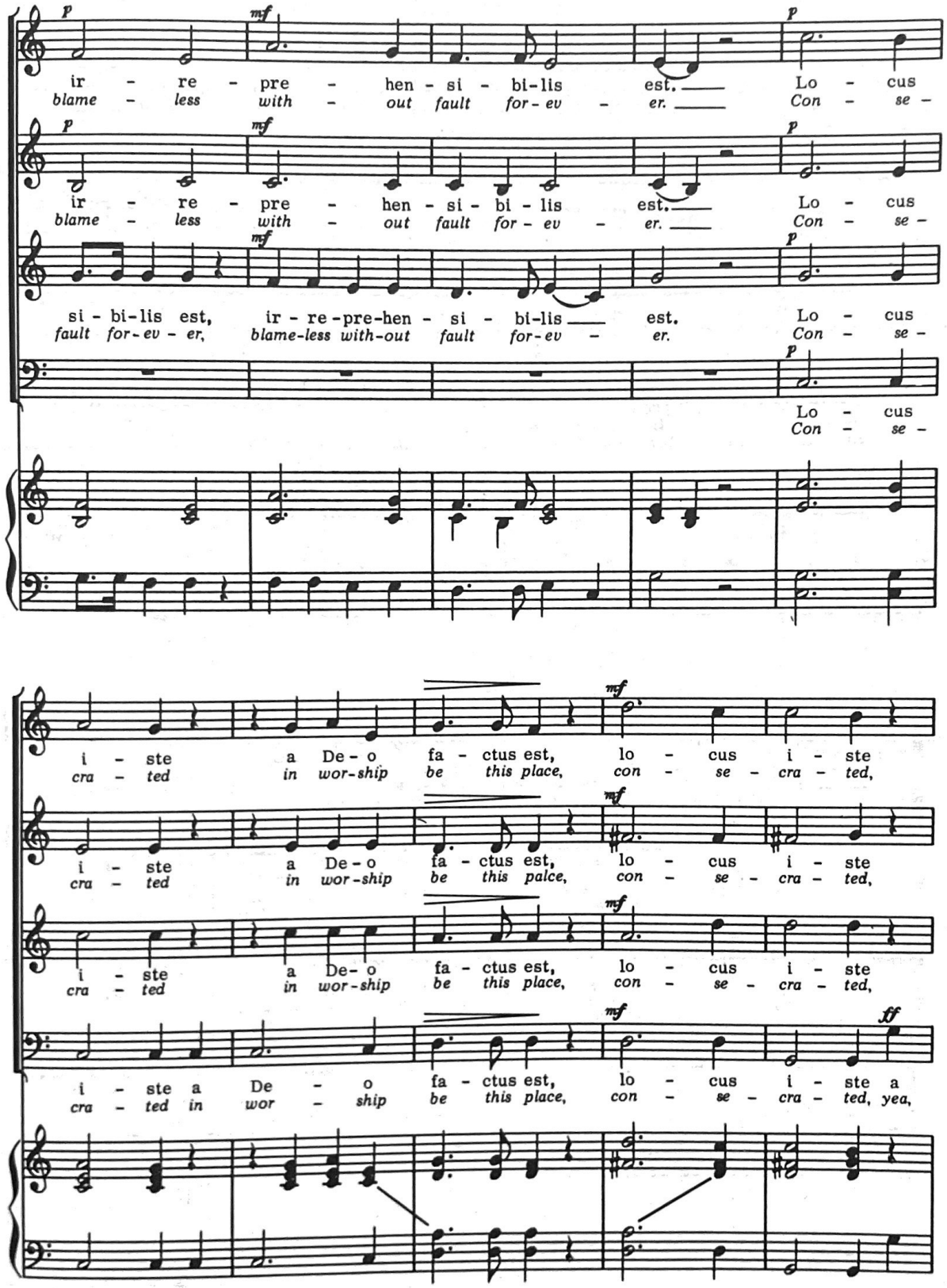
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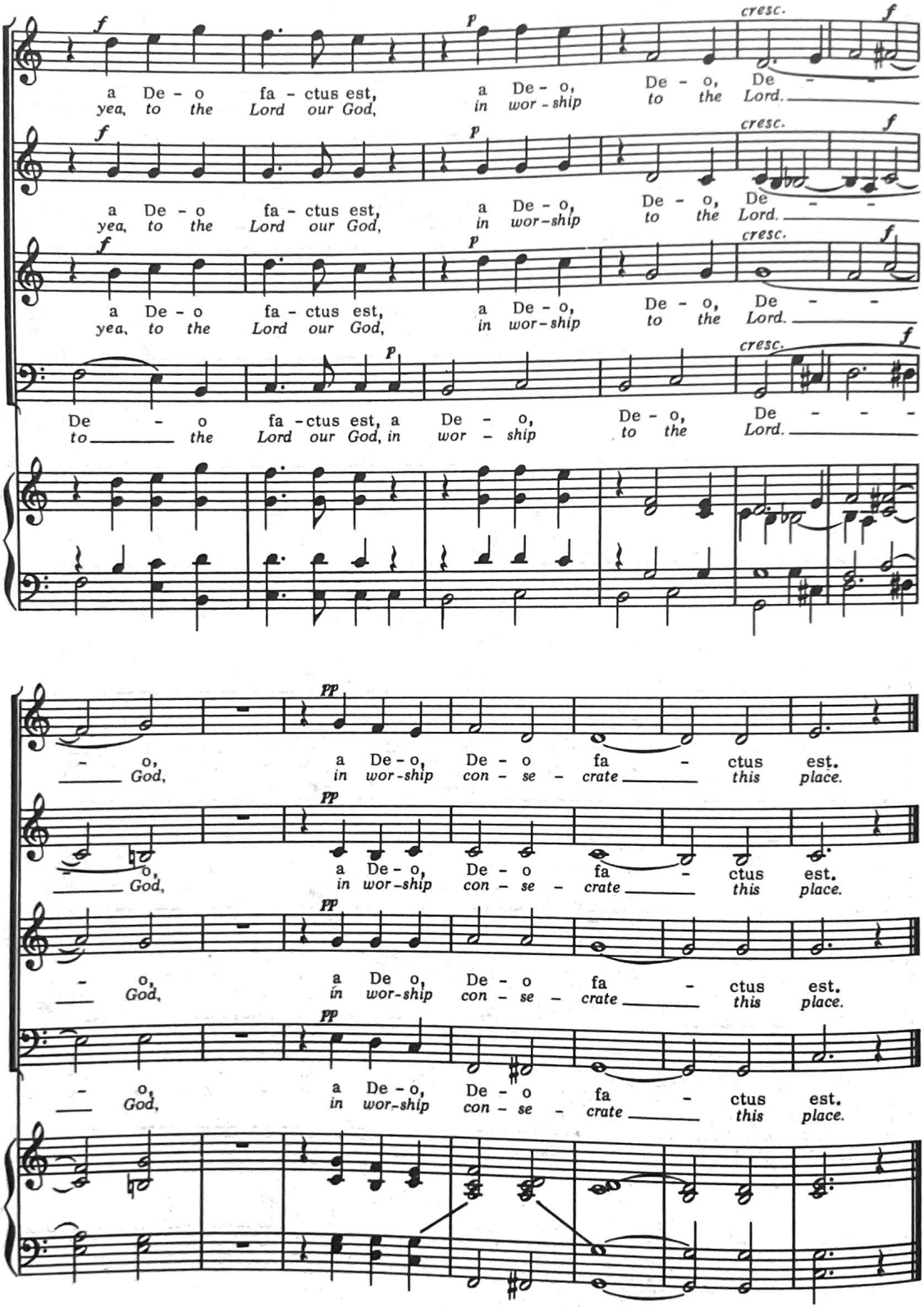
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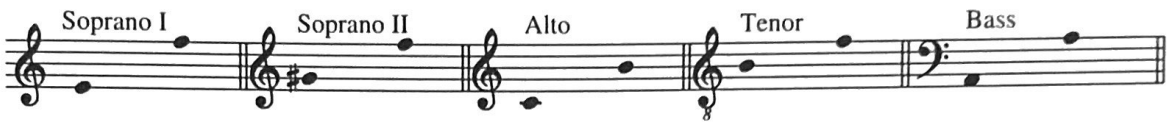
MAGNIFICAT ANIMA MEA (MY SOUL MAGNIFIES THE LORD)

Composer: Steven Porter (based on an anonymous Renaissance theme)
Text: Liturgical Latin (from the Vespers)
Voicing: SATB

Key: A Minor with cadences in A Major. Modulations to related keys (E Major, C Major, D Major, F Major).
Meter: Mixed meter
Form: A A' B A" C D A" E F A" (quasi-rondo form)

Style: Patterned after a Renaissance Motet. Mostly polyphonic.
Accompaniment: Piano
Programming: Contest, Festival

Ranges:

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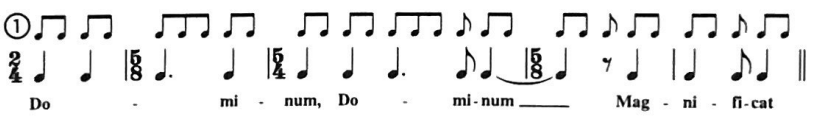
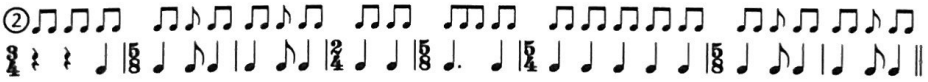
MAGNIFICAT ANIMA MEA (MY SOUL MAGNIFIES THE LORD)
Composer: Steven Porter (based on an anonymous Renaissance theme)
Text: Liturgical Latin (from the Vespers)
Voicing: SATB

Cultural Context:
This contemporary piece is based on a Renaissance theme. The Renaissance (1450-1600) was a period in Western Europe of revived interest in art, literature and learning—a rebirth of earlier classical ideals following the regressive Dark Ages. During the Renaissance, a musical style called polyphony emerged. Polyphony refers to music with two or more voice parts moving independently.

Musical Terms:

sempre	**Tempo primo**	mixed meter
polyphony	Renaissance	

Preparation:
Chant these rhythms while tapping the eighth note division.



Pronunciation Guide:

Latin: *Magnificat anima mea Dominum*
Pronunciation: mah-ÑEE-fee-kaht AH-nee-mah MEH-ah DAW-mee-noom

Exultavit spiritus meus.
ehk-sool-TAH-veet SPEE-r̃ee-toos MEH-oos

In Domino salutari meo.
een DAW-mee-naw sah-loo-TAH-r̃ee MEH-aw

Quia potens est et potens nomen ejus. Amen.
QUEE-ah PAW-tehns ehst eht PAW-tehns NAW-mehn EH-yoos AH-mehn

* r̃ = flipped or rolled r.

Evaluation:
- Locate in the music the isolated rhythmic patterns you have practiced in the Preparation section. Listen for precision as you read your own part to create a 4-part rhythmic chant.
- Where is the most rhythmically active section of the work?
- What rhythmic patterns repeat throughout the music? Locate them in each voice part.

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(Answers to Student Page)
Evaluation:
- *The first rhythmic example is taken from mm. 39-41.*
- *The second example is from mm. 102-105.*
- *The most rhythmically active section (with all voices) is section D, (mm. 47-56).*
- *The opening theme is repeated throughout (with slight alteration) in all voices.*

Objectives:

- The student will refine and expand performance techniques by singing mixed meters. (*National Standard* 1A,1D)
- The student will develop an awareness of intonation and key through the study of key changes from major to minor and to relative keys. (*NS* 1C)
- The student will expand awareness of form while studying imitation and *cantus firmus*. (*NS* 6A)

Historical/Stylistic Guidelines:

Composer Steven Porter has written a contemporary choral work based on a Renaissance theme. Many Renaissance writing techniques are used in this piece. The theme becomes a *cantus firmus* (a pre-existent melody used as a basis of a new polyphonic composition). Other Renaissance techniques used in "Magnificat anima mea" include :

- Various combinations of time signatures, creating intricate polyphony
- Text-dominated style with imitation in a non-fixed form
- Contrasting homophonic passages used to place special emphasis on the text
- Overlapping phrases

The writing style employs many techniques used by the Renaissance composer Johannes Ockeghem and the Franco-Flemish church composers. The tonality of the piece, however, is more modern major-minor, rather than modal.

Translation:
My soul magnifies the Lord. And my spirit has rejoiced in God my savior.
For He is mighty and mighty is his name. Magnify the Lord.

Vocal Technique/Warm-Ups/Exercises:

- Challenge the singers to use a pure tone with little or no vibrato or slurring. To focus on the desired tone and style, isolate the Soprano part mm. 1-3, having all sing on the neutral vowel "too."
- Measures 34-41 can be used as a warm-up for style approach and tuning. It is important that the singers see the contrast between this homophonic texture and the contrapuntal line in the beginning, where the voices are interwoven.

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Chant and study the Latin, encouraging tall, uniform vowel sounds. You may also wish to rehearse on a neutral syllable while students assimilate the text.
3. Due to the length of the piece, you may want to introduce "Magnificat anima mea" in sections.
4. The material, as presented in mm. 21-33 is repeated in mm. 55-67 and with a cadence alteration again in mm. 100-111. Stress the importance of finding repetition to facilitate learning.
5. Present the homophonic passages (mm. 34-47 and 68-88). Encourage the students to find the section (mm. 83-88) where the *cantus firmus* is treated homophonically.
6. Section D (mm. 48-55) presents yet another theme in canon-style. As you work this section, encourage the students to find contrasts and similarities to other sections previously studied.
7. After presenting sections, you may wish to begin studying how the piece moves from section to section. This will result in structured rehearsal of the parts before bringing them together.

Performance Tips:

- Give attention to the composer's tempo, dynamic, and stylistic markings.
- Make the students aware of style changes throughout the selection. Practice the different approaches to articulation, tone, balance and blend for each contrasting style.
- In the contrapuntal sections it is important to listen vertically, rather than horizontally.

Evaluation:

Record the ensemble in rehearsal to assess your choir's progress.

- Listen for clarity of line in the polyphonic sections.
- Listen for balance and blend in the contrasting homophonic sections.
- Evaluate for clean, clear diction, dynamic contrasts and word stress.

Extension:

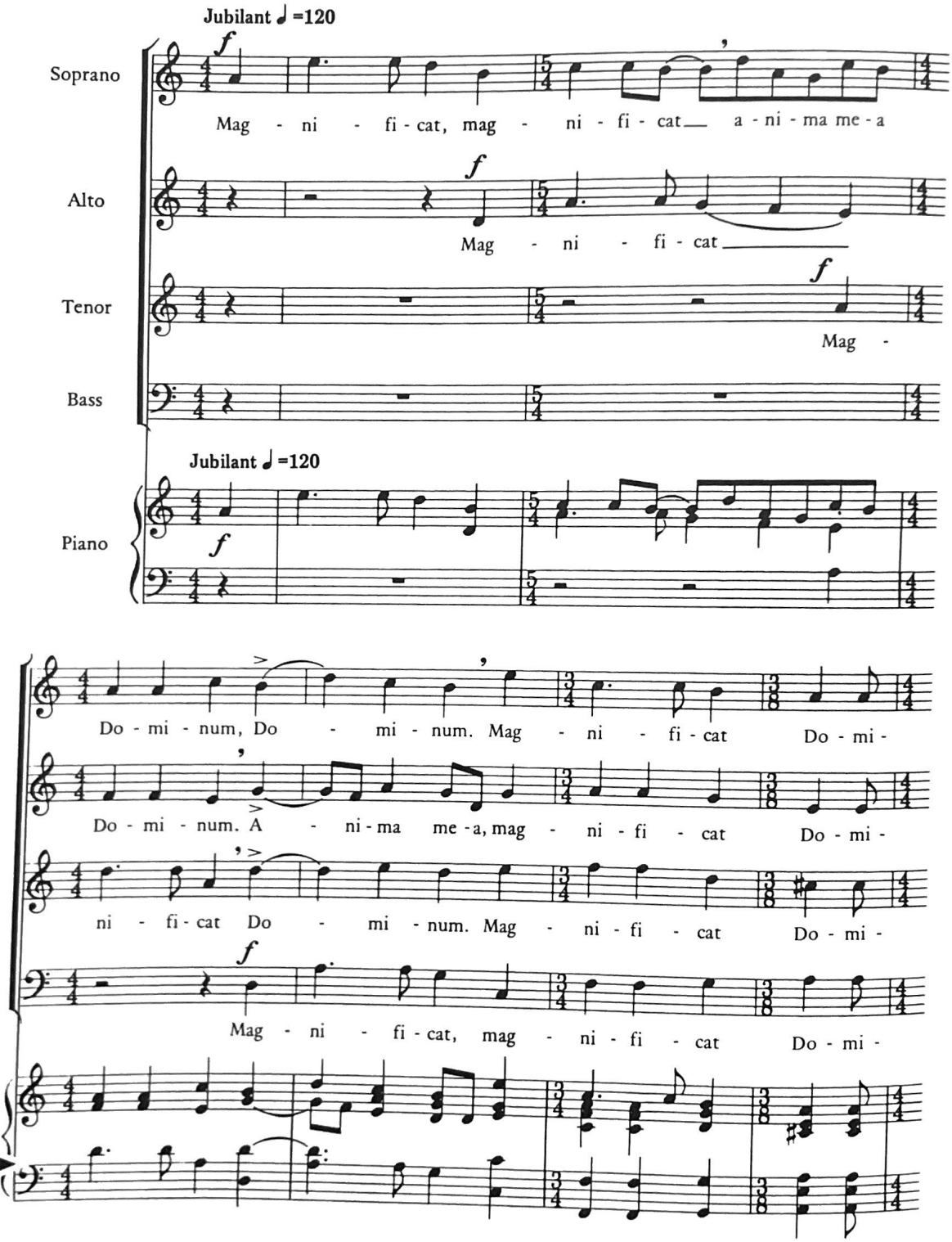
To further develop an understanding of polyphony and homophony, and to help students become more familiar with Renaissance music, play or sing sacred compositions from the period. After becoming familiar with compositions by Isaac, Des Prez and Di Lasso, the students will be able to further compare this contemporary piece to the Renaissance literature. (*NS* 8D)

Magnificat Anima Mea

(My Soul Magnifies the Lord)

For SATB and Optional Piano

Vespers

Music by STEVEN PORTER
Based on an anonymous Renaissance theme

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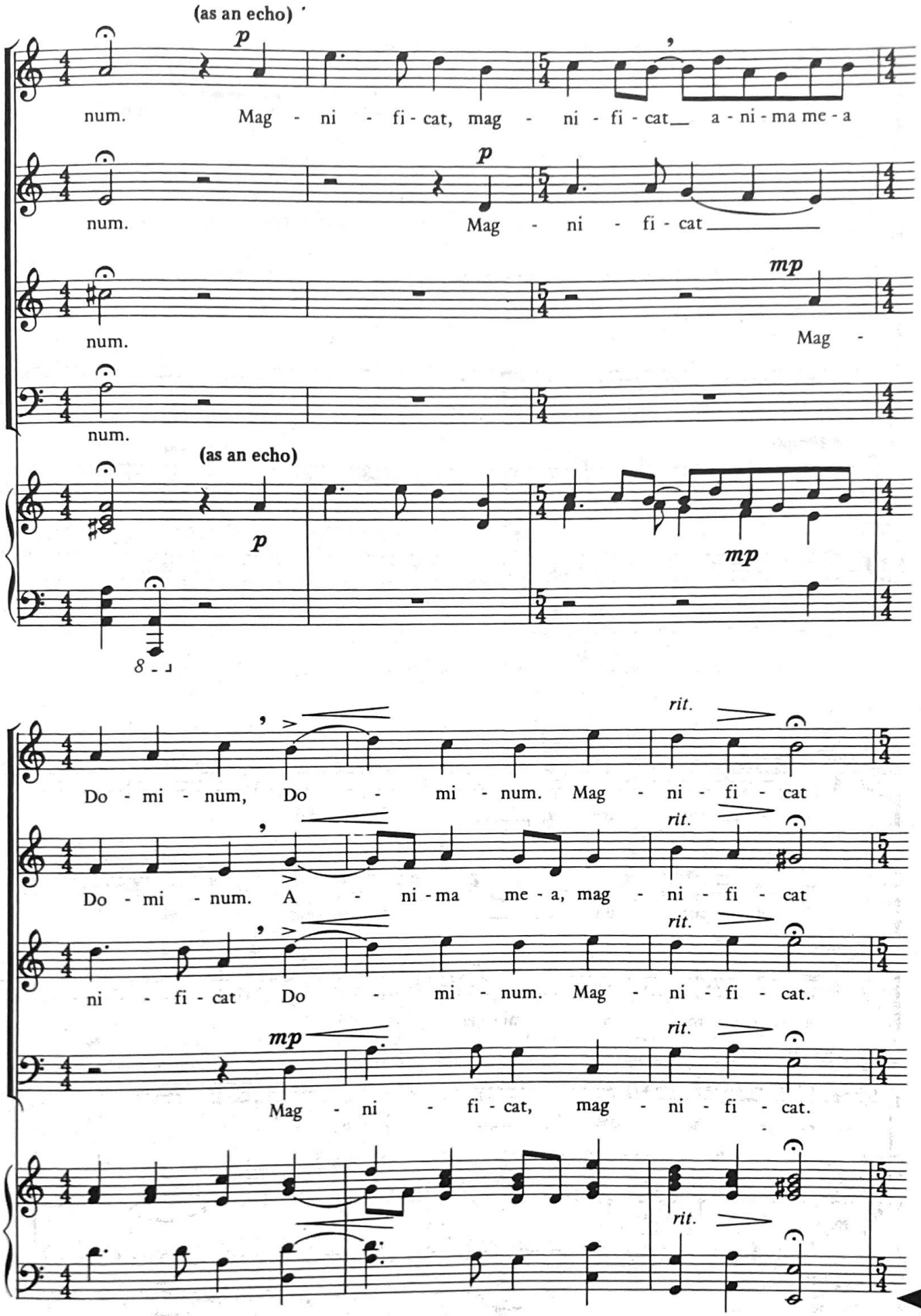
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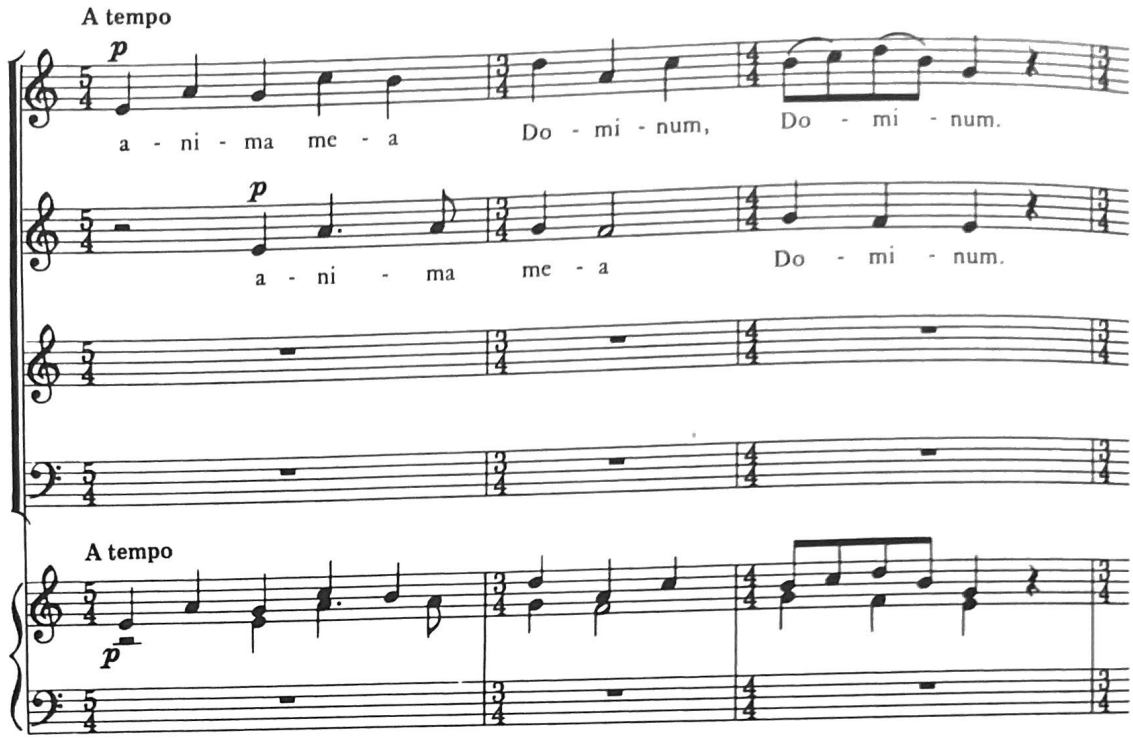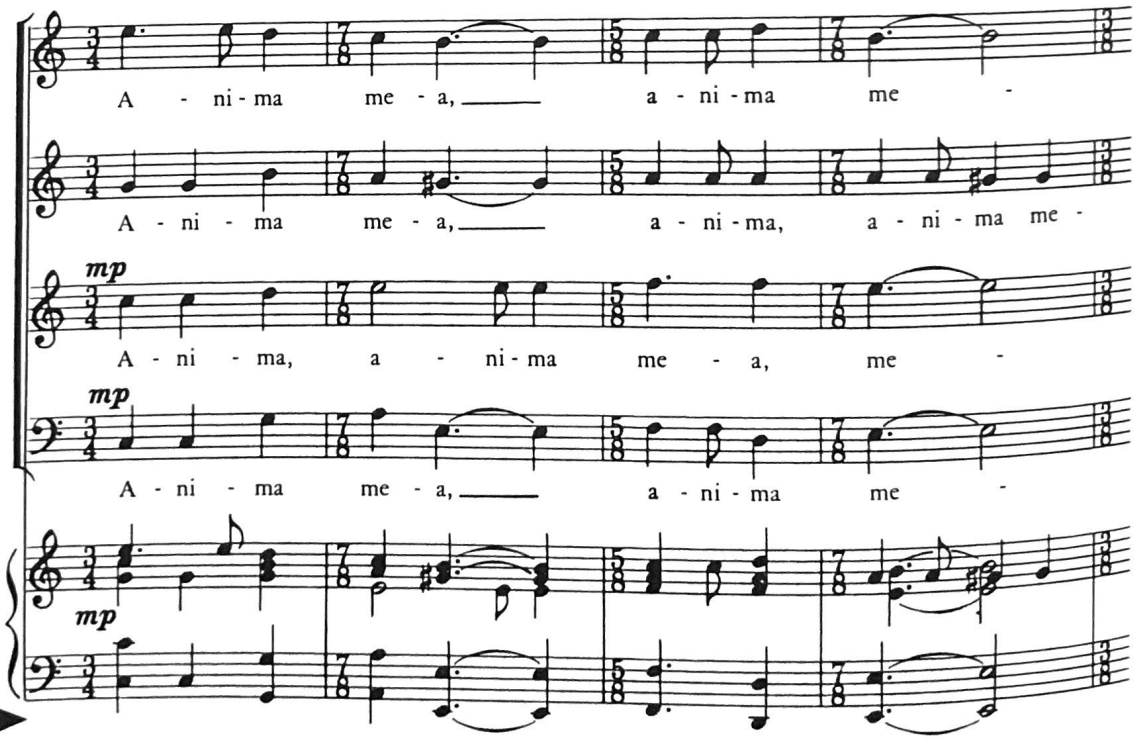
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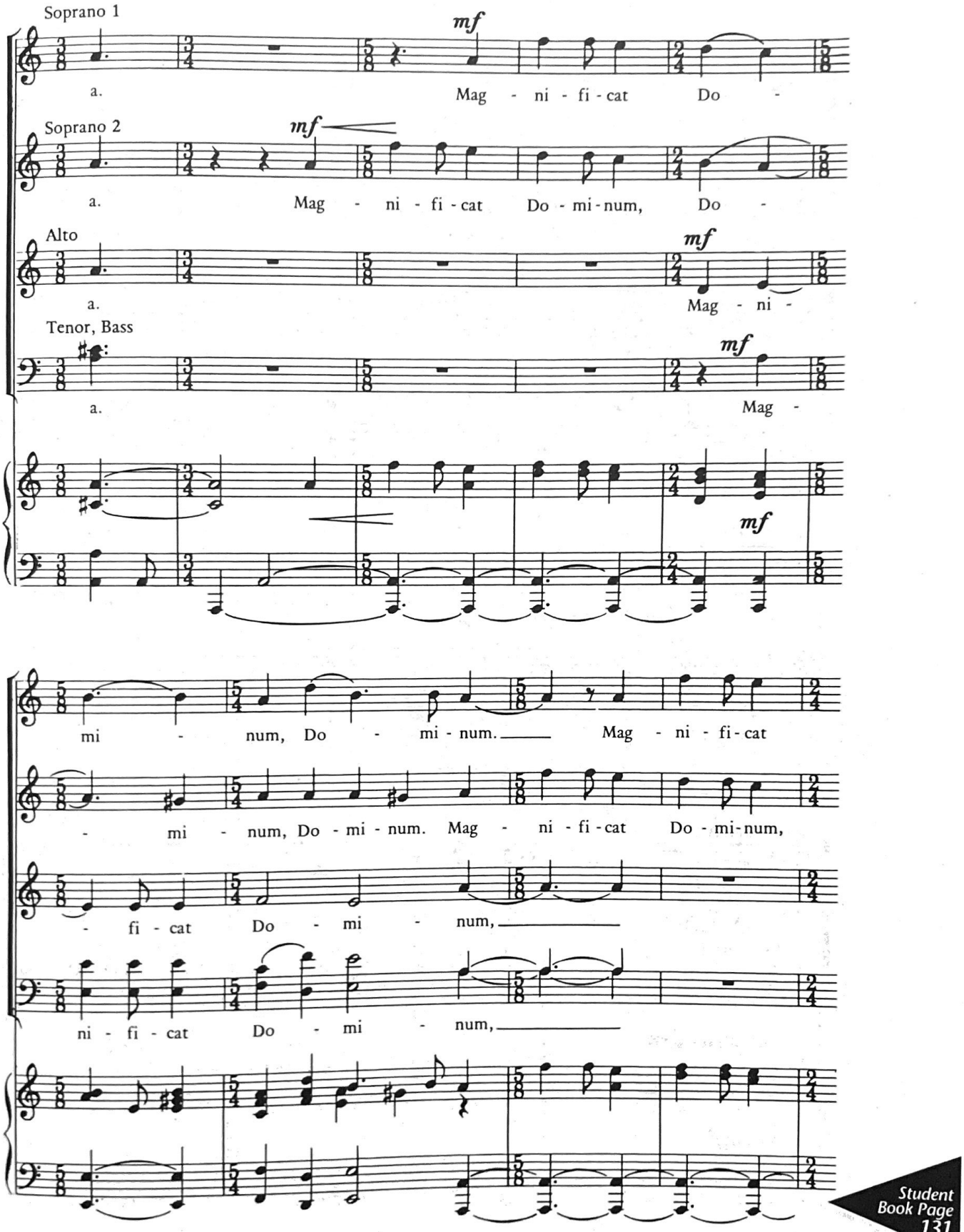
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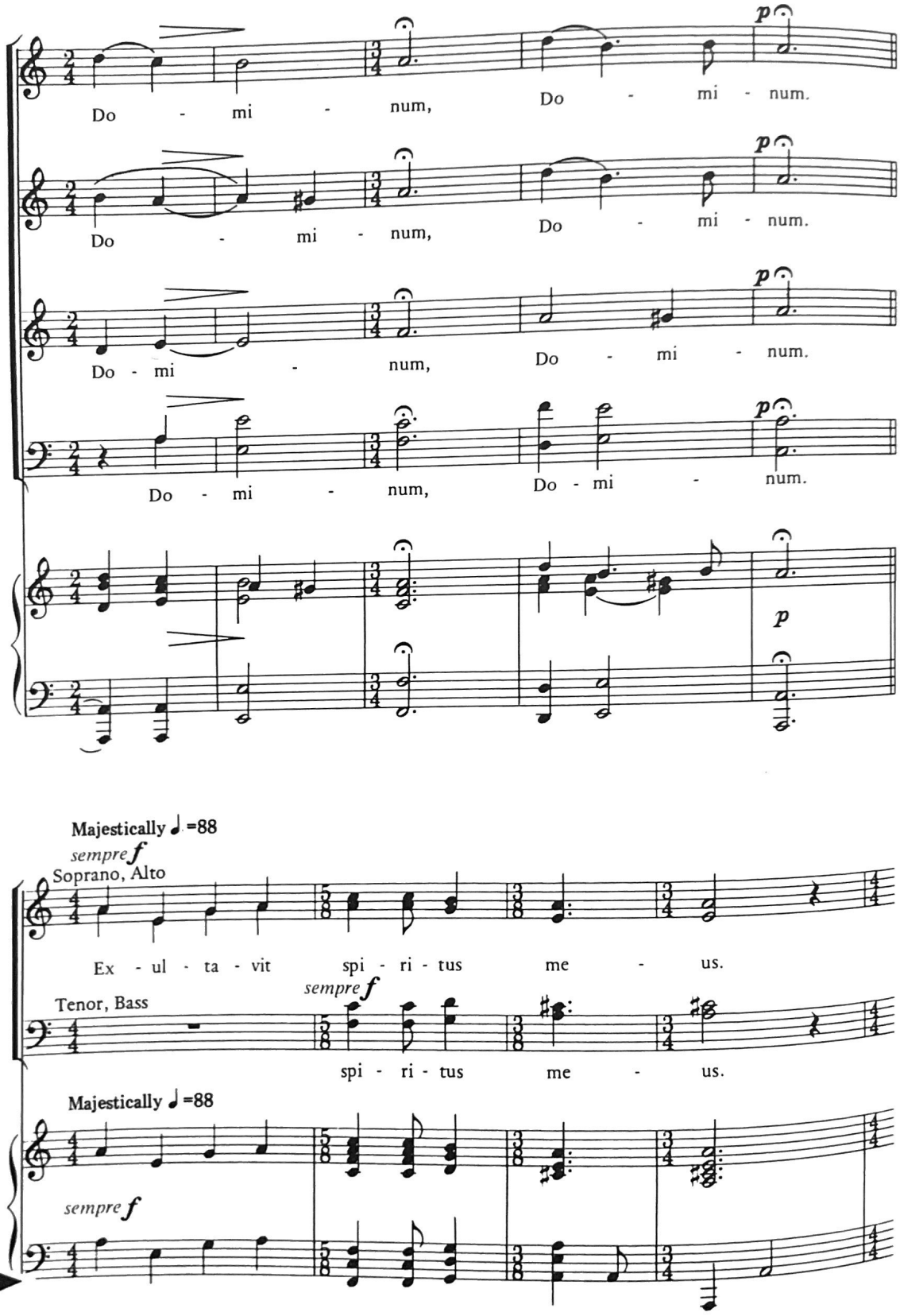
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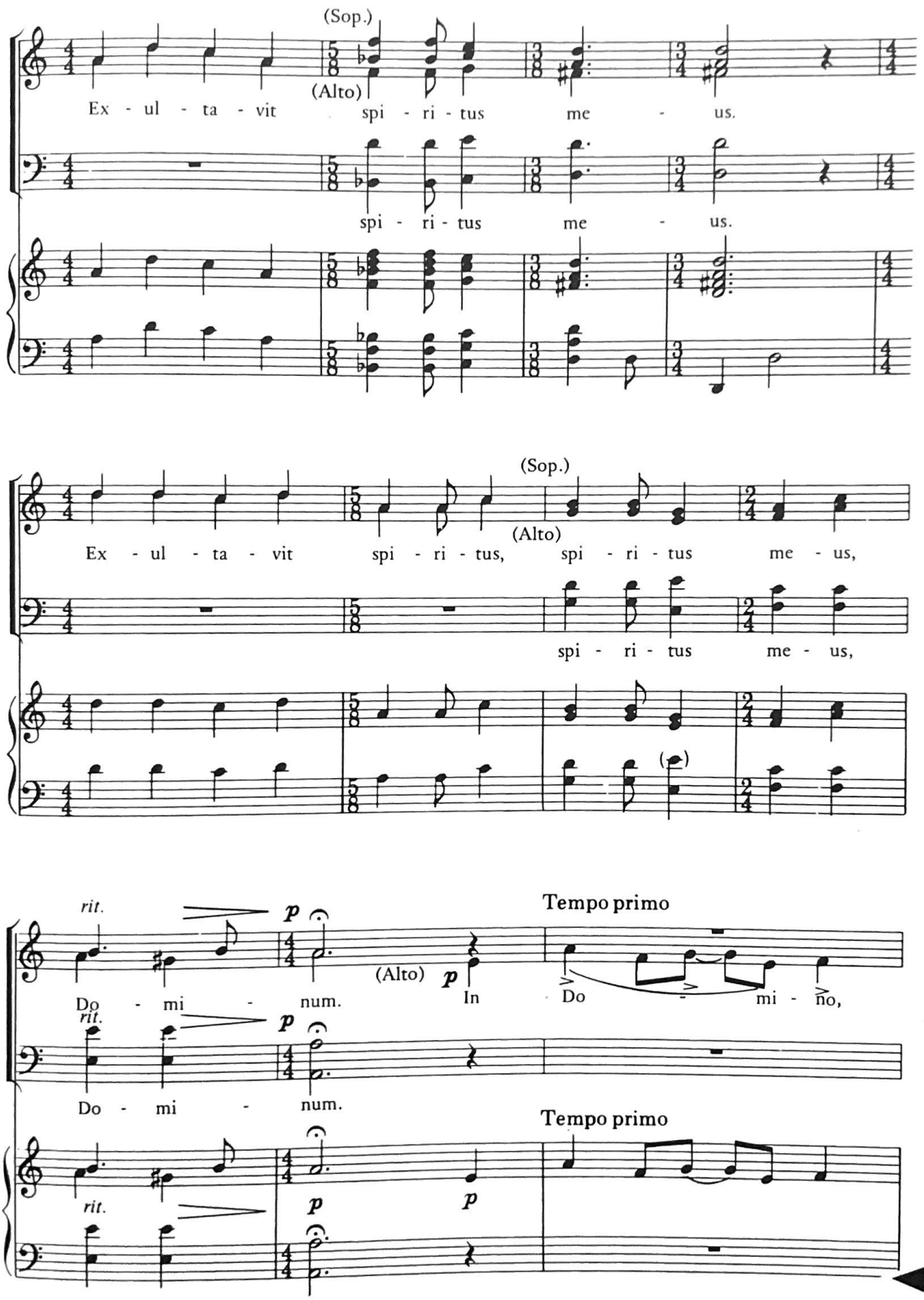
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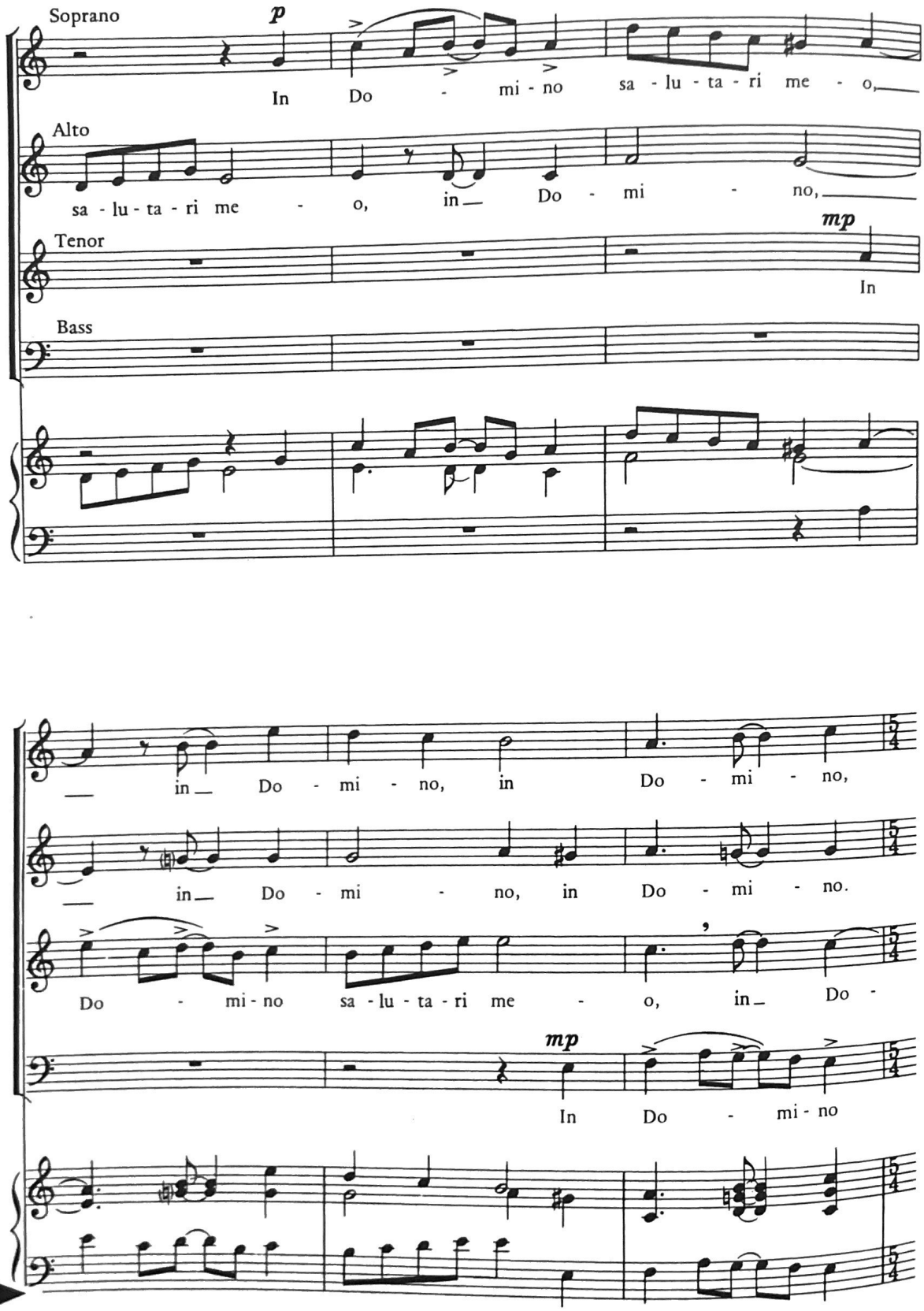
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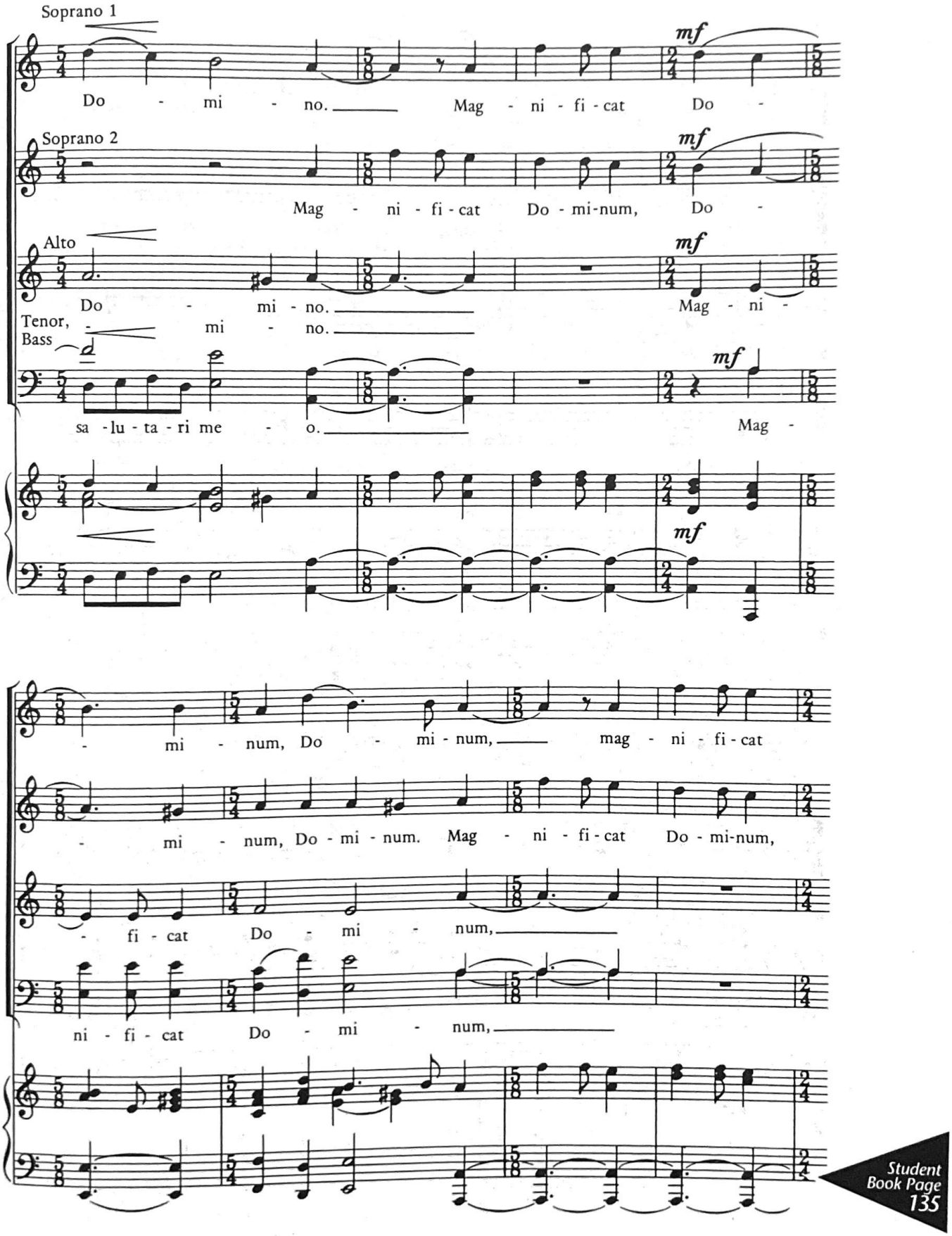
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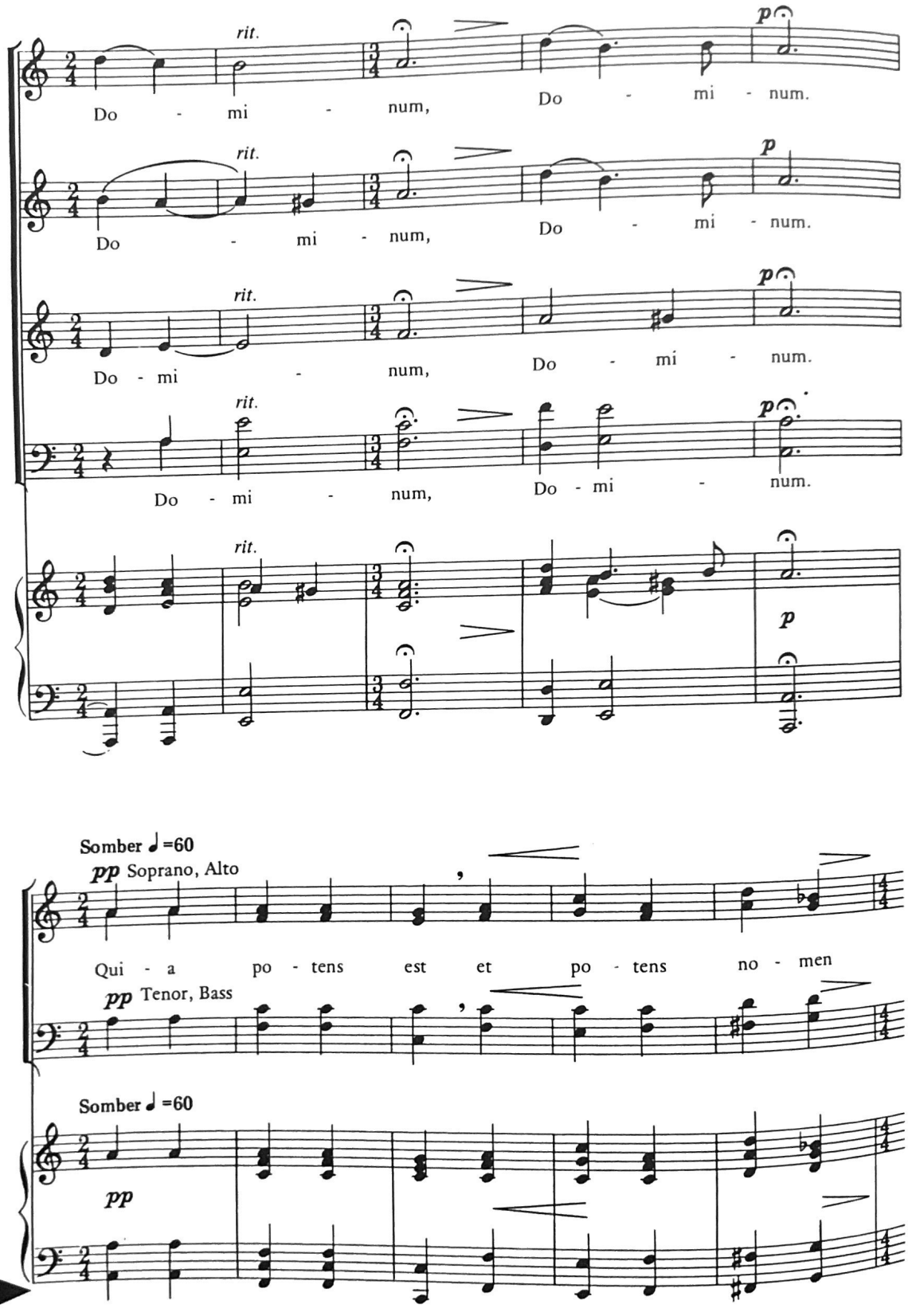
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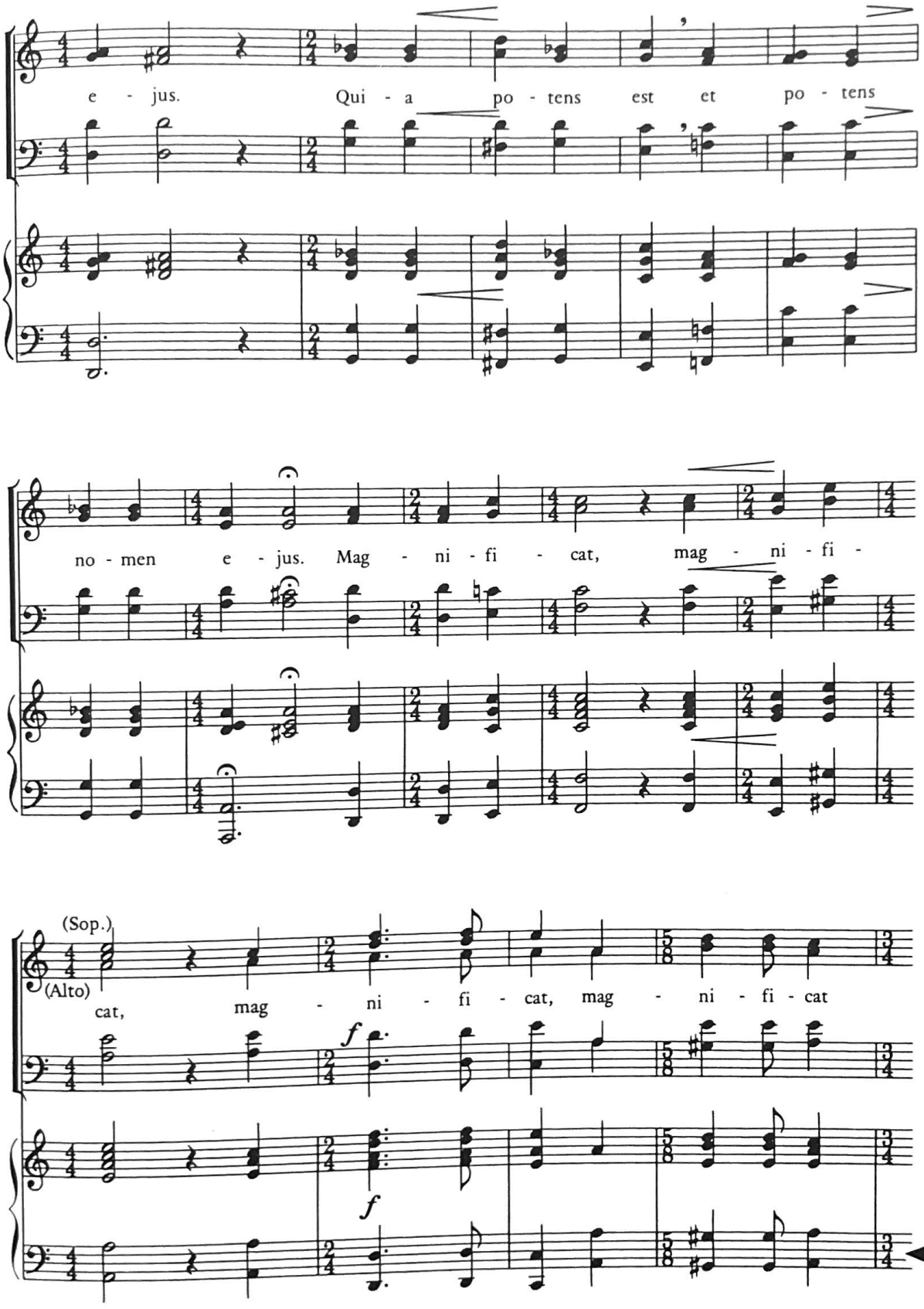
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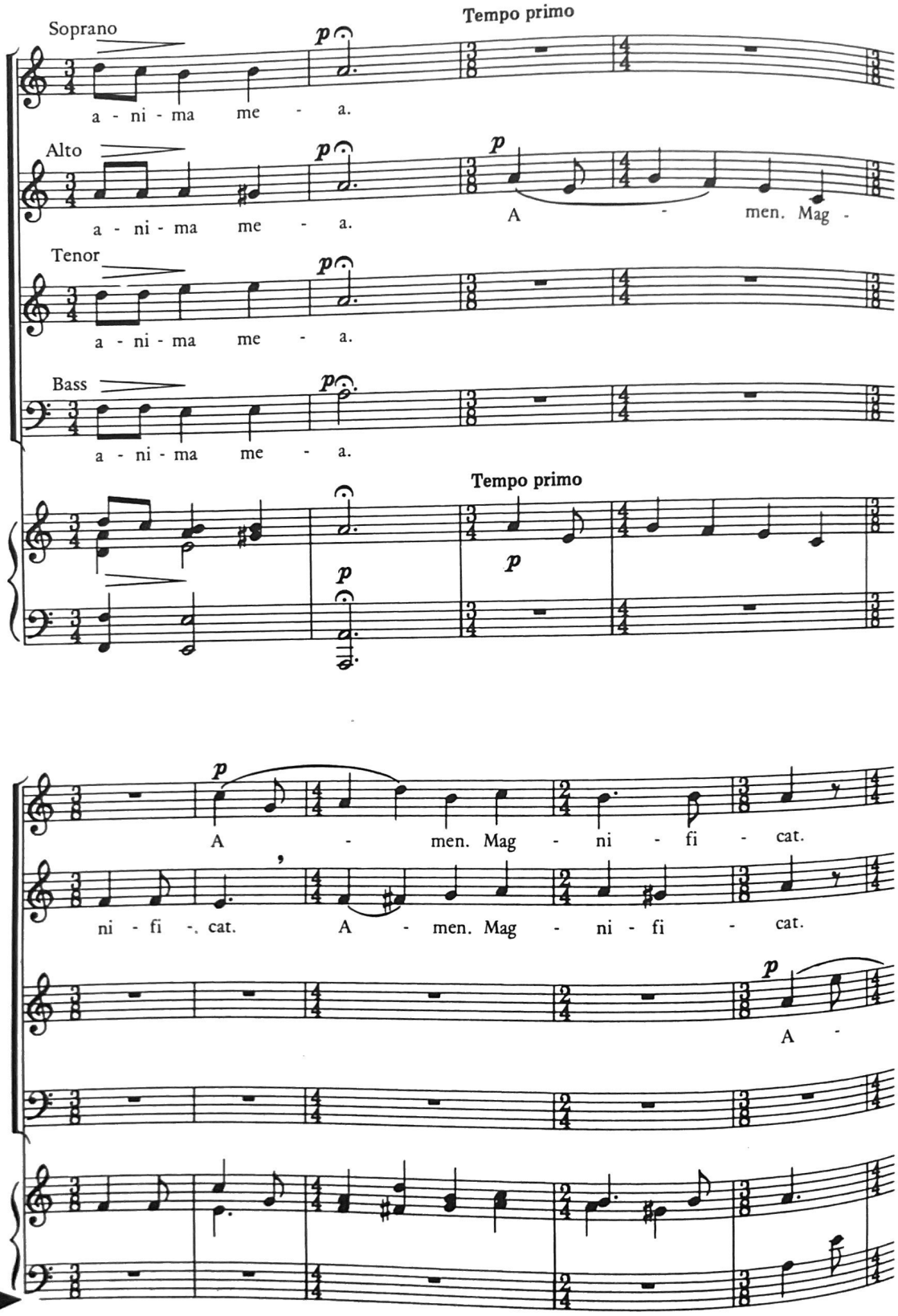
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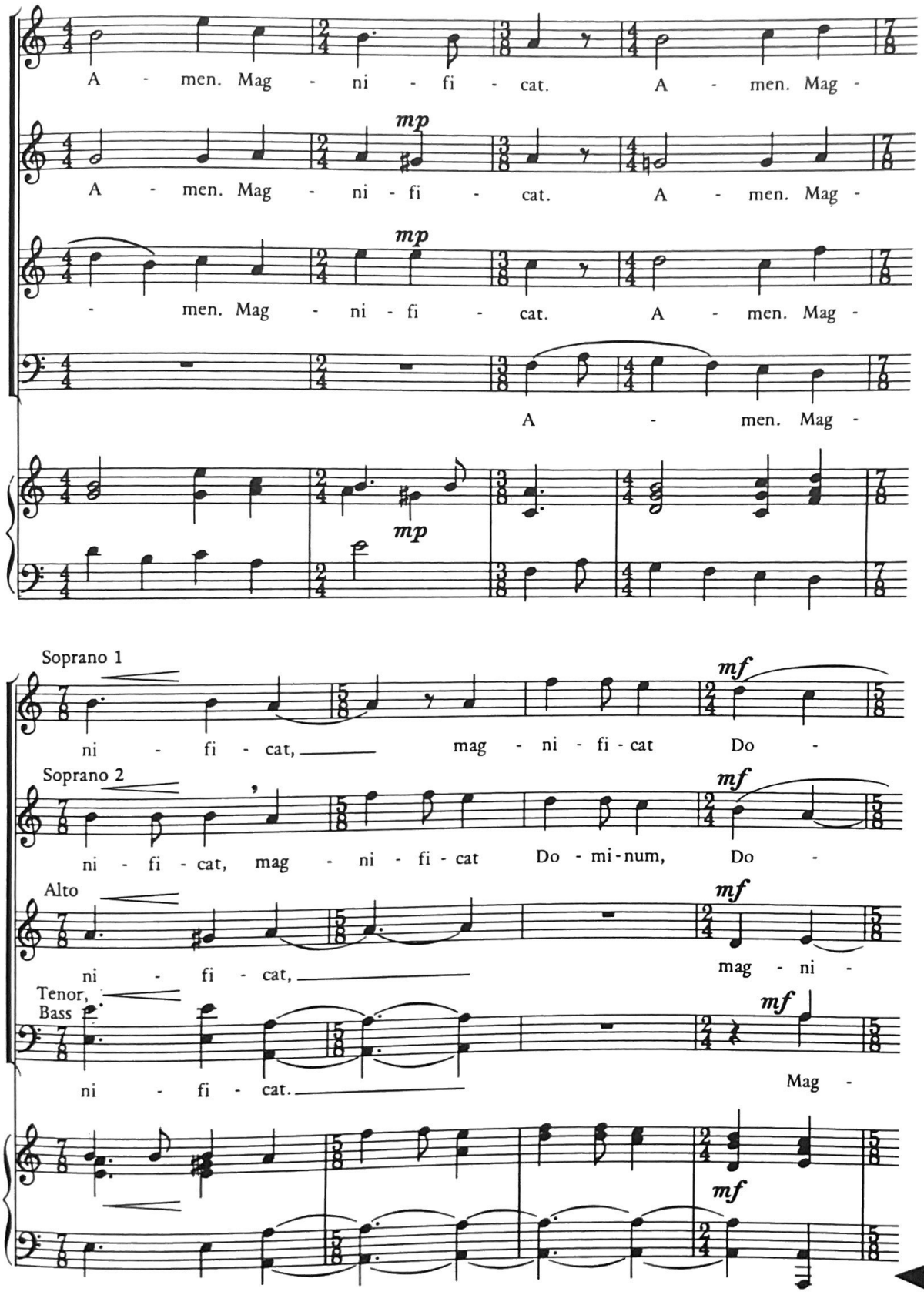
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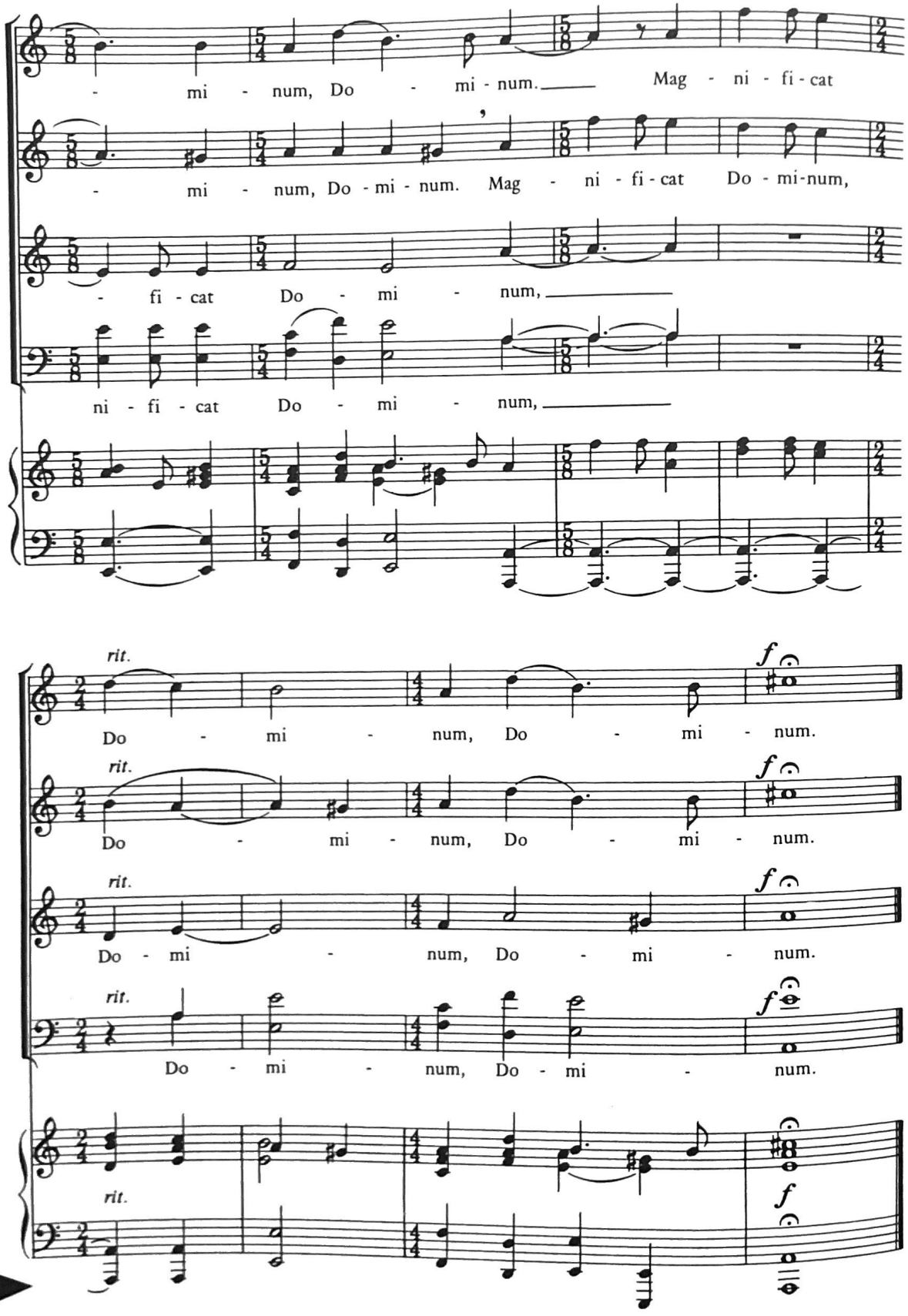
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OF CROWS AND CLUSTERS

Composer: Norman Dello Joio
Text: Based on "Two Old Crows" by Vachel Lindsay (1879-1931)
Voicing: SATB

Key: Key Centers – A Minor to B♭ Major, D Minor, F Minor, A Minor, A Major and cadences in D Major.
Meter: $\frac{4}{4}$ $\frac{2}{4}$
Form: Through-composed

Style: Contemporary; humorous
Accompaniment: Piano
Programming: A wonderful closer. Impressive and humorous.

Ranges:

Student Book Page 141

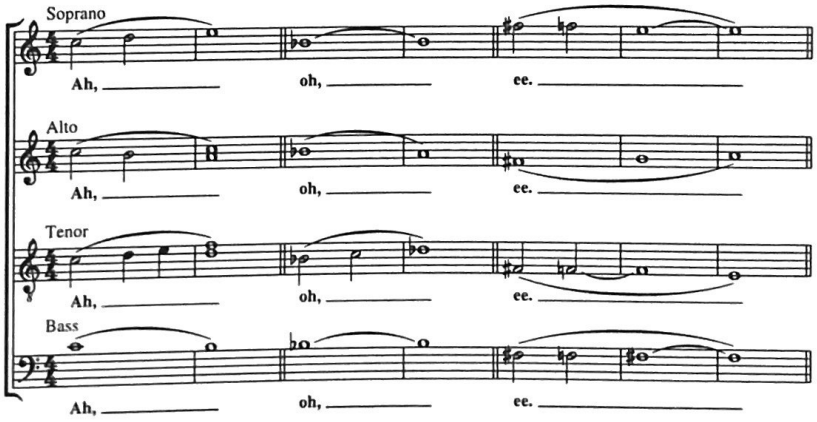
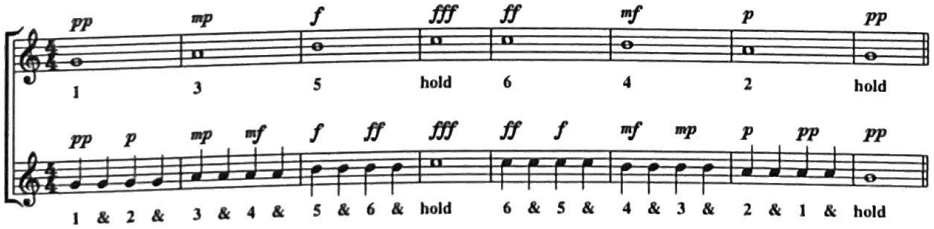
OF CROWS AND CLUSTERS

Composer: Norman Dello Joio (b. 1913)
Text: Based on "Two Old Crows" by Vachel Lindsay (1879-1931)
Voicing: SATB

Cultural Context:
Norman Dello Joio, born in New York City, was the fourth generation of musicians in his family. He was trained in the United States and while at the Berkshire Music Center in Tanglewood, Massachuetts, he studied with composer and teacher, Paul Hindemith, who greatly influenced Dello Joio's early compositions.

"Of Crows and Clusters" has rhythmic tension and variety that depicts the text with buoyancy and a sense of fun. One 20th century compositional technique is the use of tone clusters (several consecutive notes sounded at the same time). Note the tone clusters in the accompaniment of this song.

Musical Terms:
Allegro spiritoso *subito* *rallentando poco*

Preparation:
- This composition makes use of dissonance. Use this exercise to improve tuning.

- The exercise below will help develop a wide range of dynamics.

Evaluation:
- In the first Preparation exercise, begin in unison to help hear the dissonant harmony. As you sing, move slowly through the exercise. Can you hold the original note as the other voices build dissonances?
- Divide the choir into two sections for the second exercise. While one section sings the quarter note pattern, gradually increasing and decreasing the dynmaic level, the second group matches the dynamic levels with the whole notes. Listen for the gradual changes in dynamics while keeping a constant check on intonation.

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Objectives:

- The student will develop an awareness of intonation, chord clusters and key through the study of key changes. (*National Standard* 1C)
- The student will perform literature and discuss characteristics of 20th century compositions. (*NS* 1D,1E,5D)

Historical/Stylistic Guidelines:

Read and discuss the Cultural Context section on the student page.

Emphasize the fact that Norman Dello Joio is a contemporary American-born and educated composer. Investigate how the following elements lend to the style of the piece:

- Driving rhythmic and repetitive accompaniment
- Tonality-altered chords, dissonances
- Pairing of voices to facilitate expression of the text

Vocal Technique/Warm-Ups/Exercises:

- Use the exercises on the student page to prepare for tuning and controlled dynamics.
- Use strong consonants to give energy to the rhythmic text. Use explosive breath on words beginning with T, F, C. Also use final consonants to give rhythmic precision.

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Focus on the warm-ups in the Preparation section of the student page.
3. In the very rhythmically and harmonically active sections, rehearse on a neutral syllable or use your reading method. This will help students focus on tuning.
4. Work for appropriate word stress and use of strong consonants for energy and definition of text.
5. Strive to maintain energy and drive in contrasting slower sections.
6. Rehearse isolated voice parts as needed. Work without the accompaniment until parts are secure.

Performance Tips:

- Give attention to the varied dynamics throughout the piece.
- Use a slightly detached articulation, particularly between repeated notes.
- The different rhythmic sections present an opportunity to develop interesting contrasts that will serve to communicate the humor of the piece.

Evaluation:

- Have each section of the choir perform parts of the piece. Have the others listen for clear diction, dynamic contrasts and word stress. (*NS* 7A)
- Record the ensemble in rehearsal. Listen for contrast between sections as well as the elements listed above. (*NS* 7A)

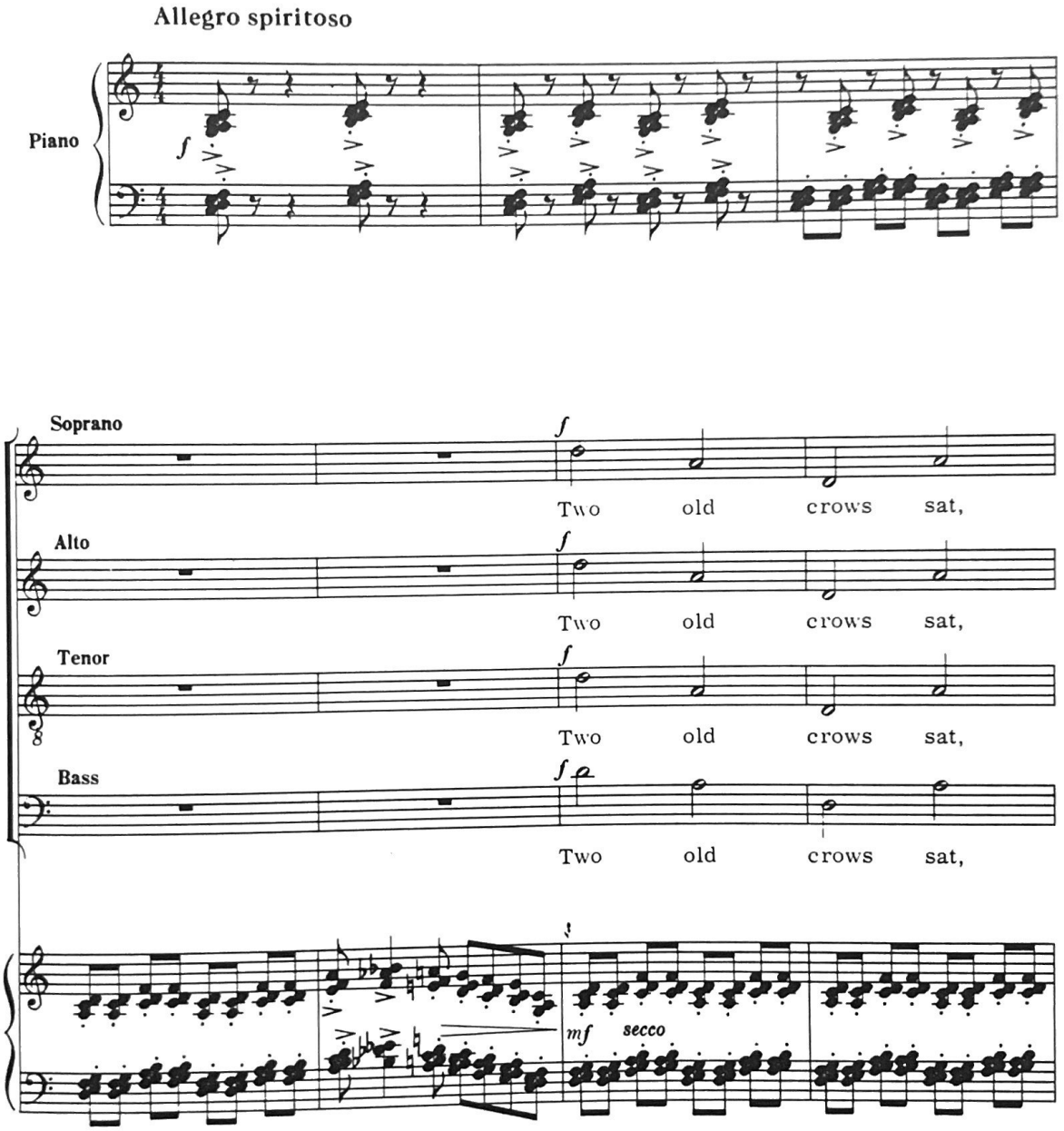
Extension

The study of this piece presents a wonderful opportunity to study and sing music of other contemporary (especially American) composers such as Leonard Bernstein, Randall Thompson, and Cecil Effinger. (*NS* 9B)

Of Crows and Clusters

For SATB and Piano

Text by
VACHEL LINDSAY (1879-1931)*

Music by
NORMAN DELLO JOIO

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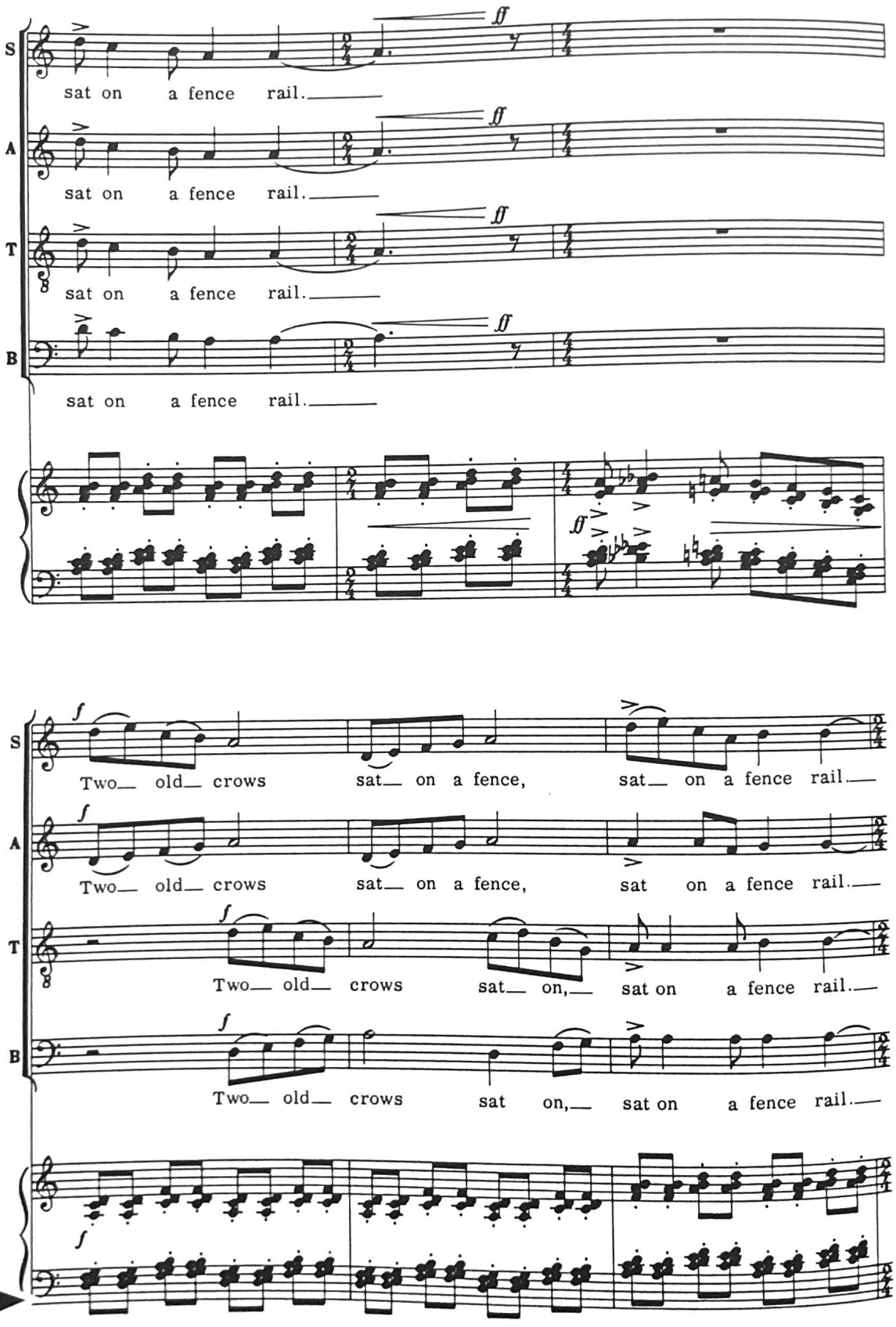
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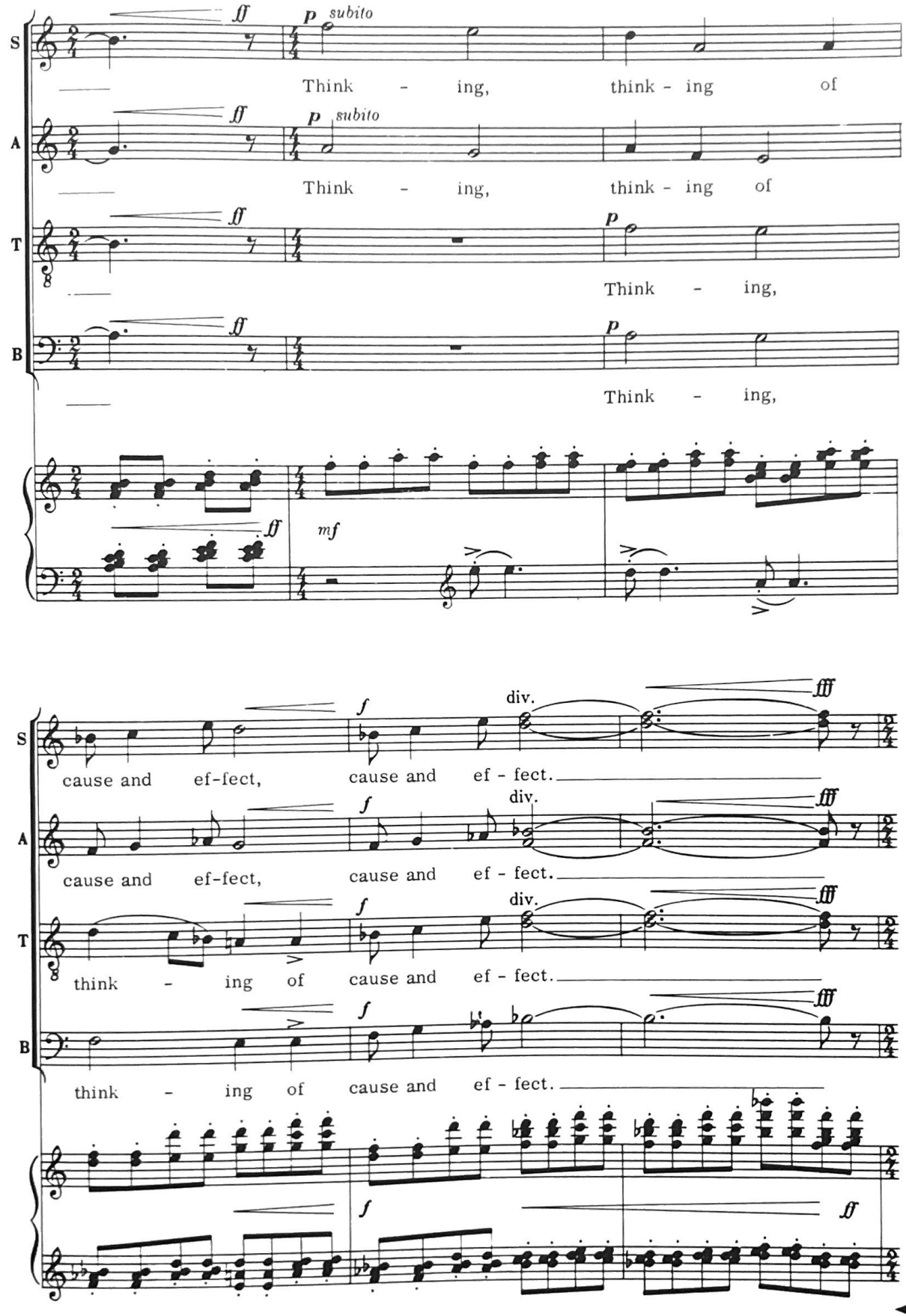
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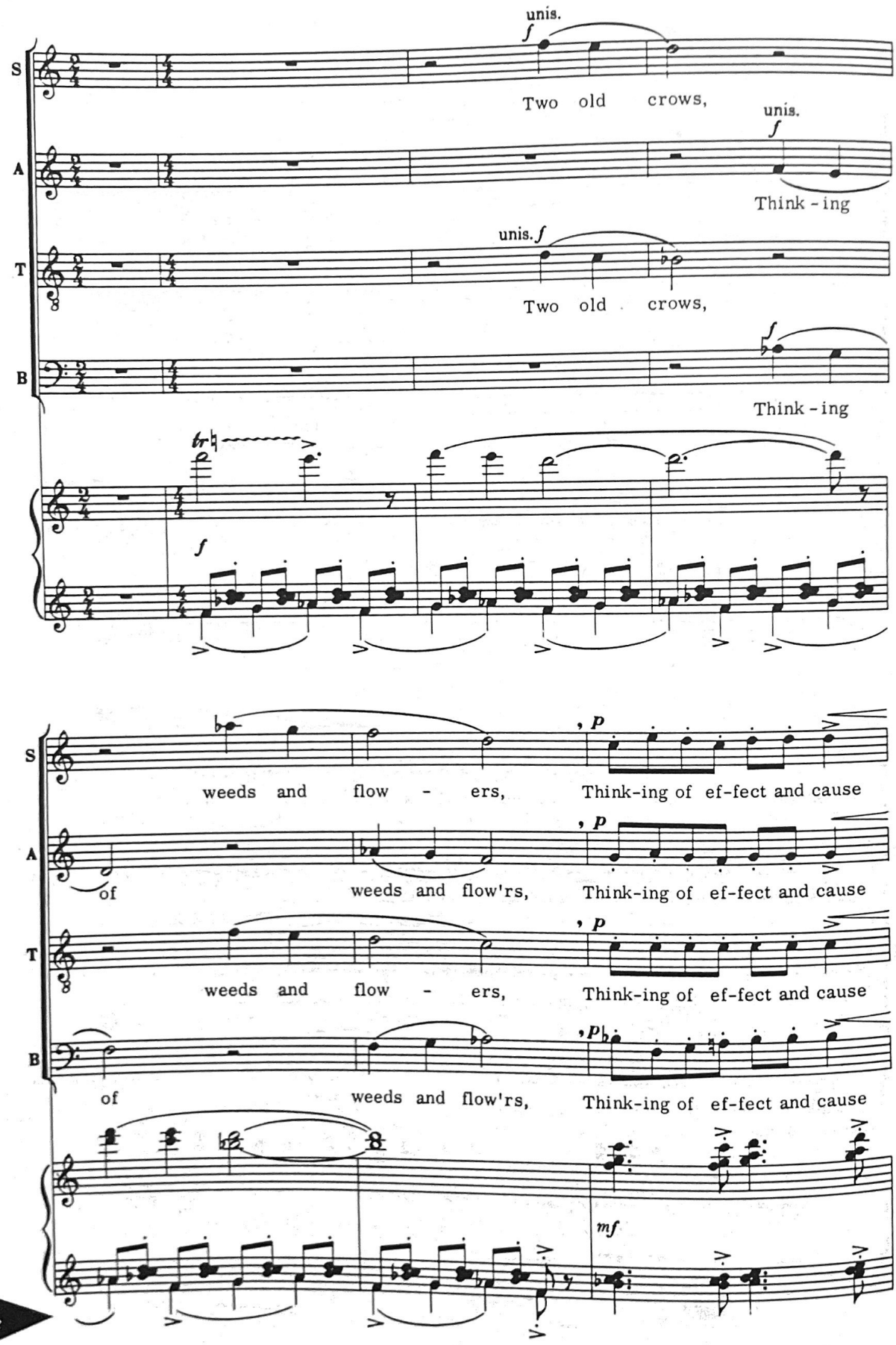
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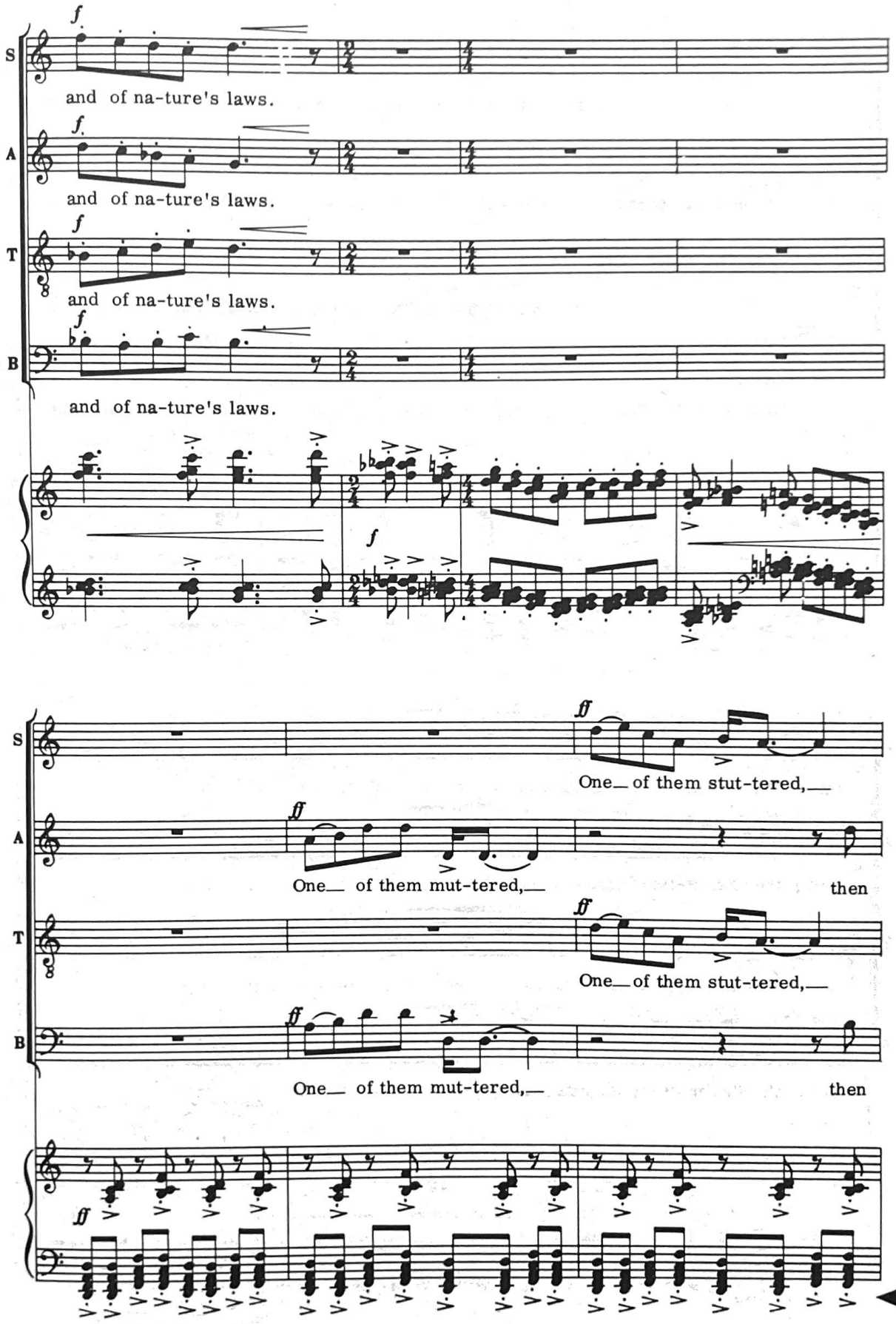
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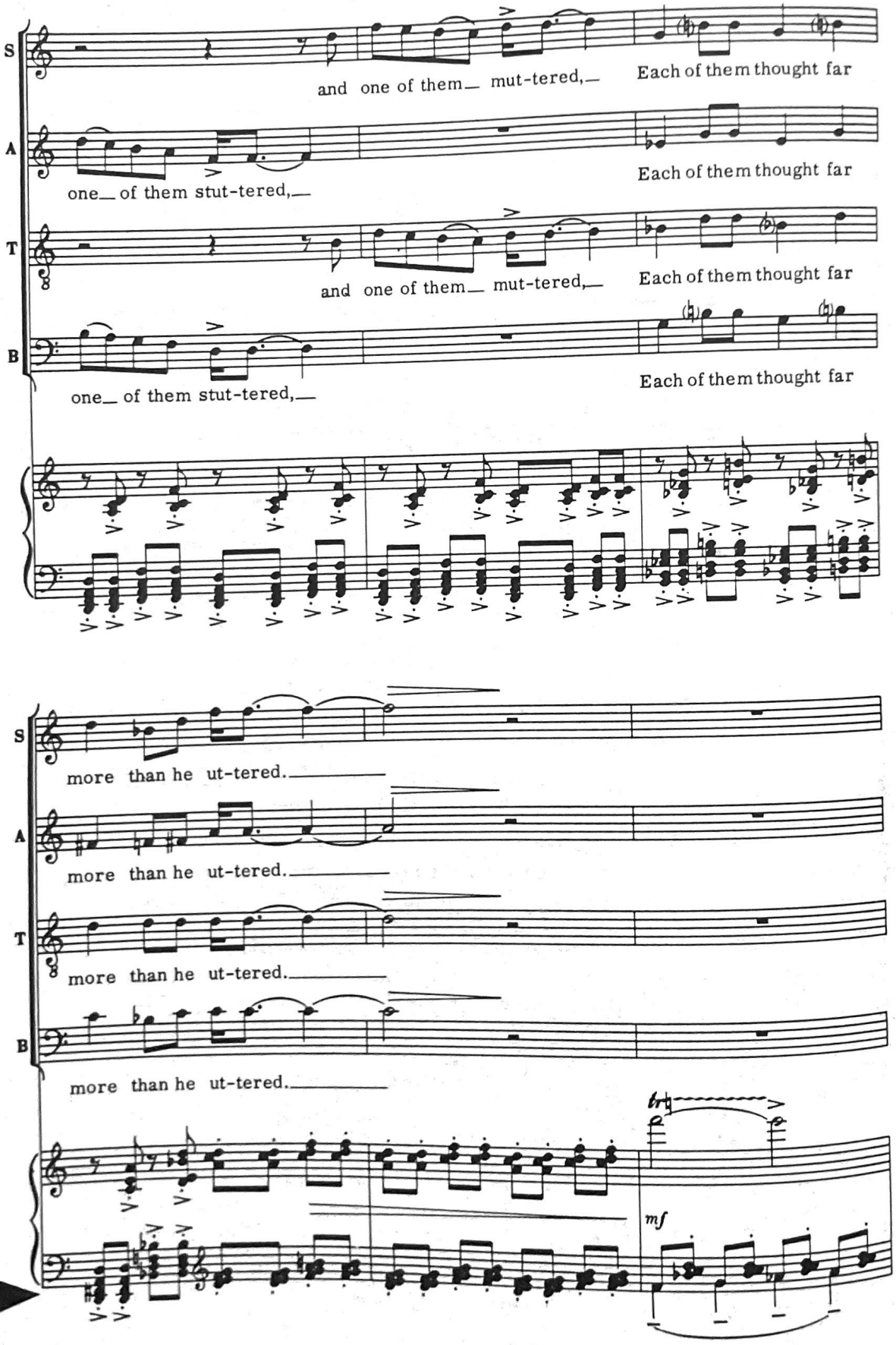
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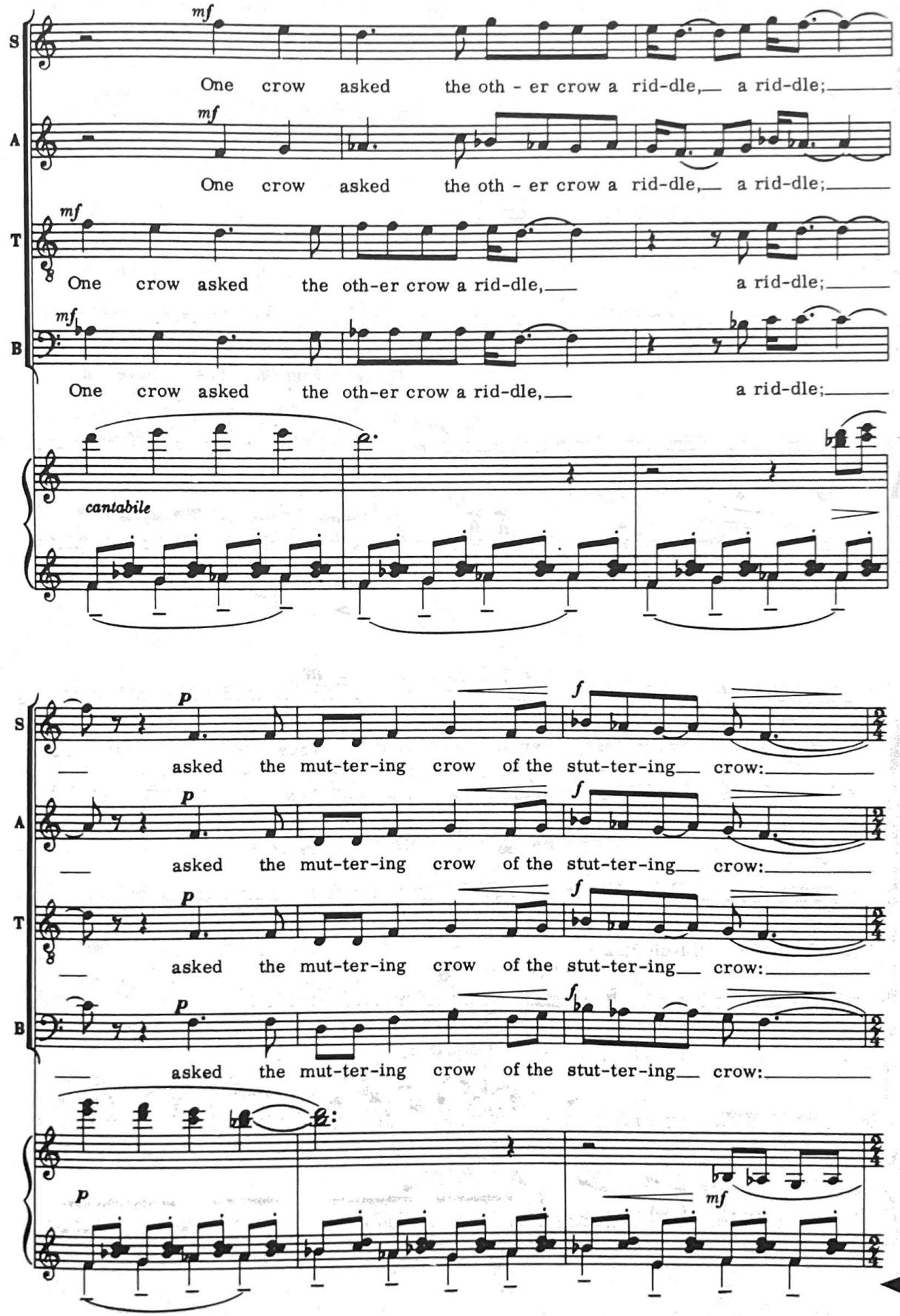
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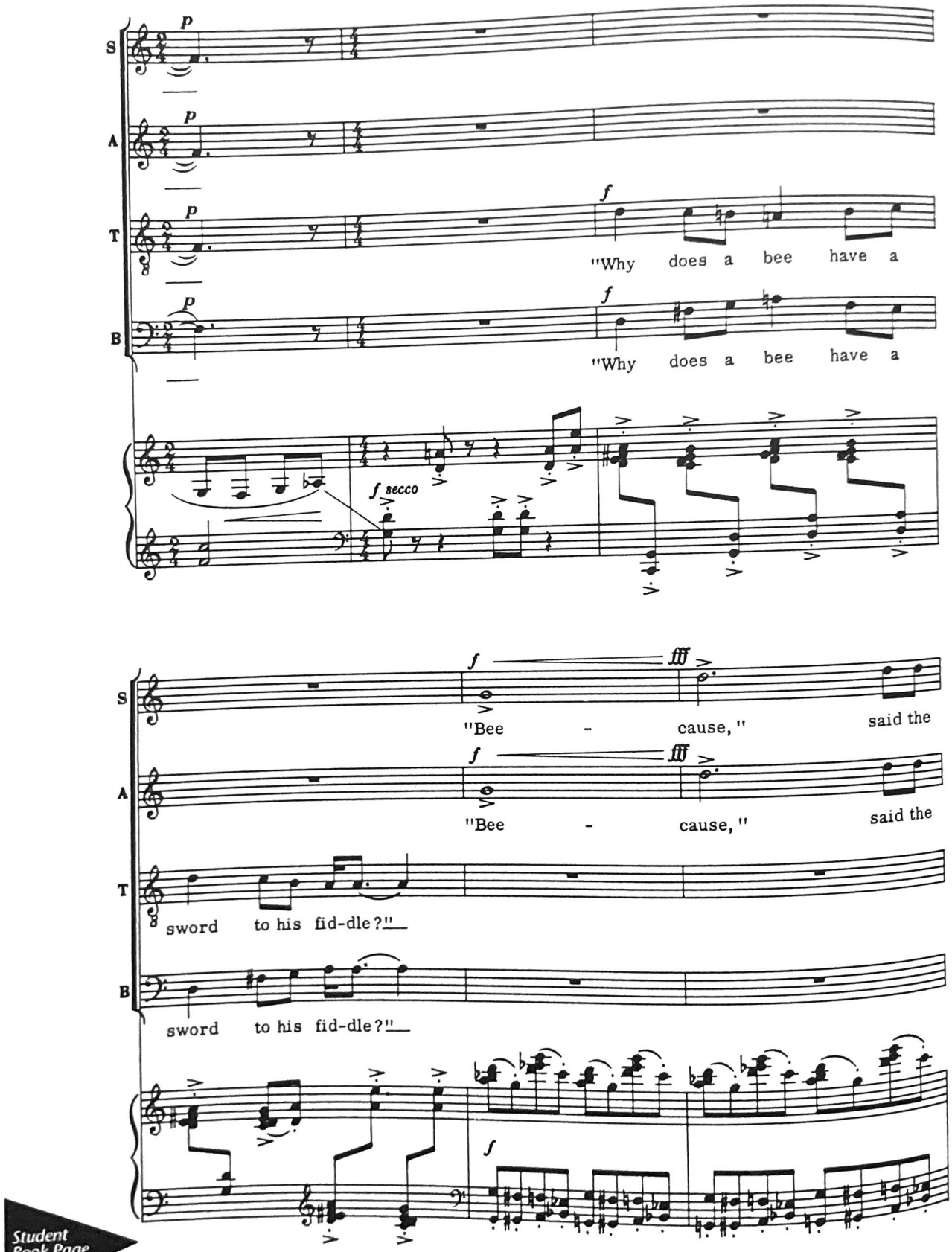
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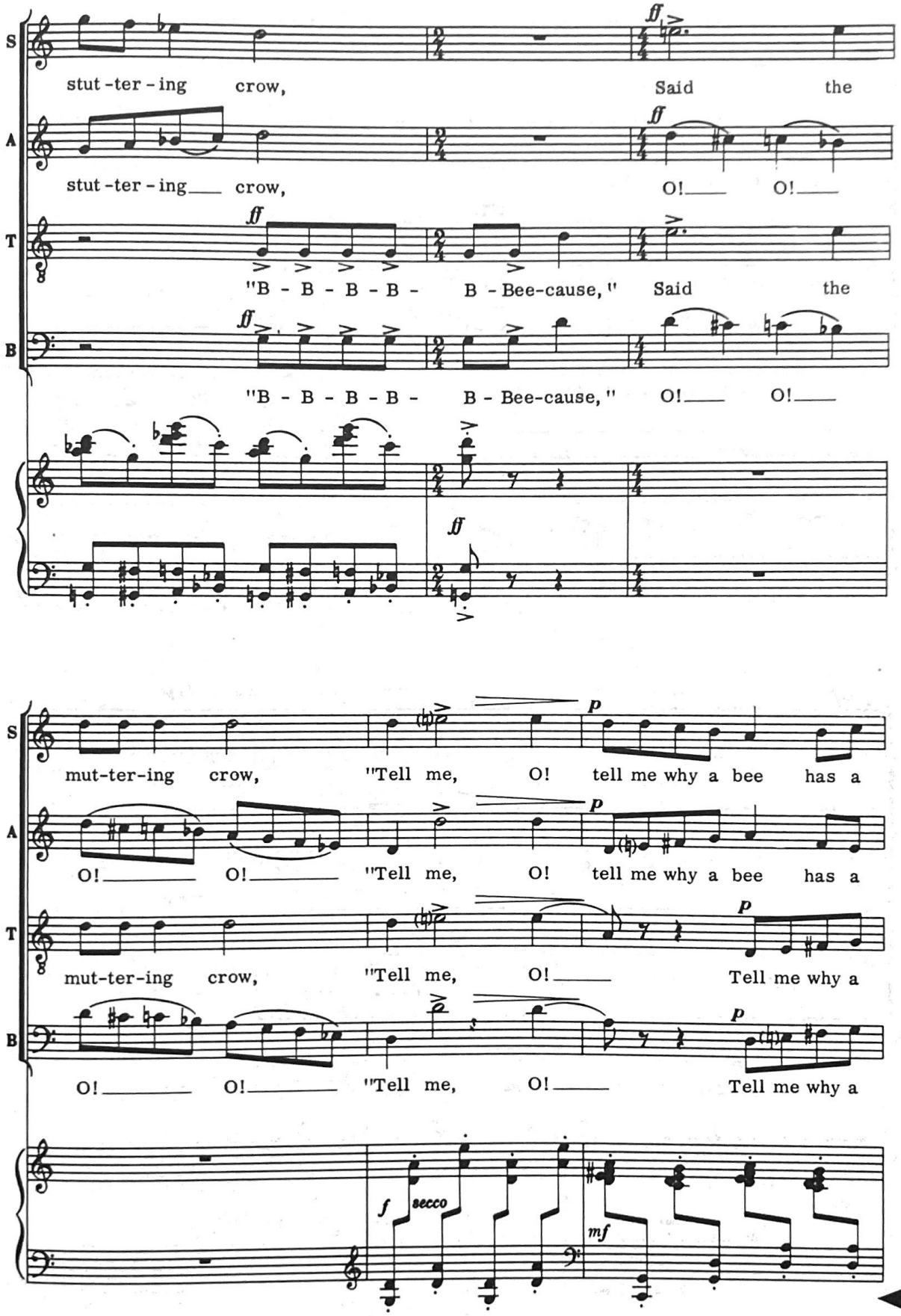
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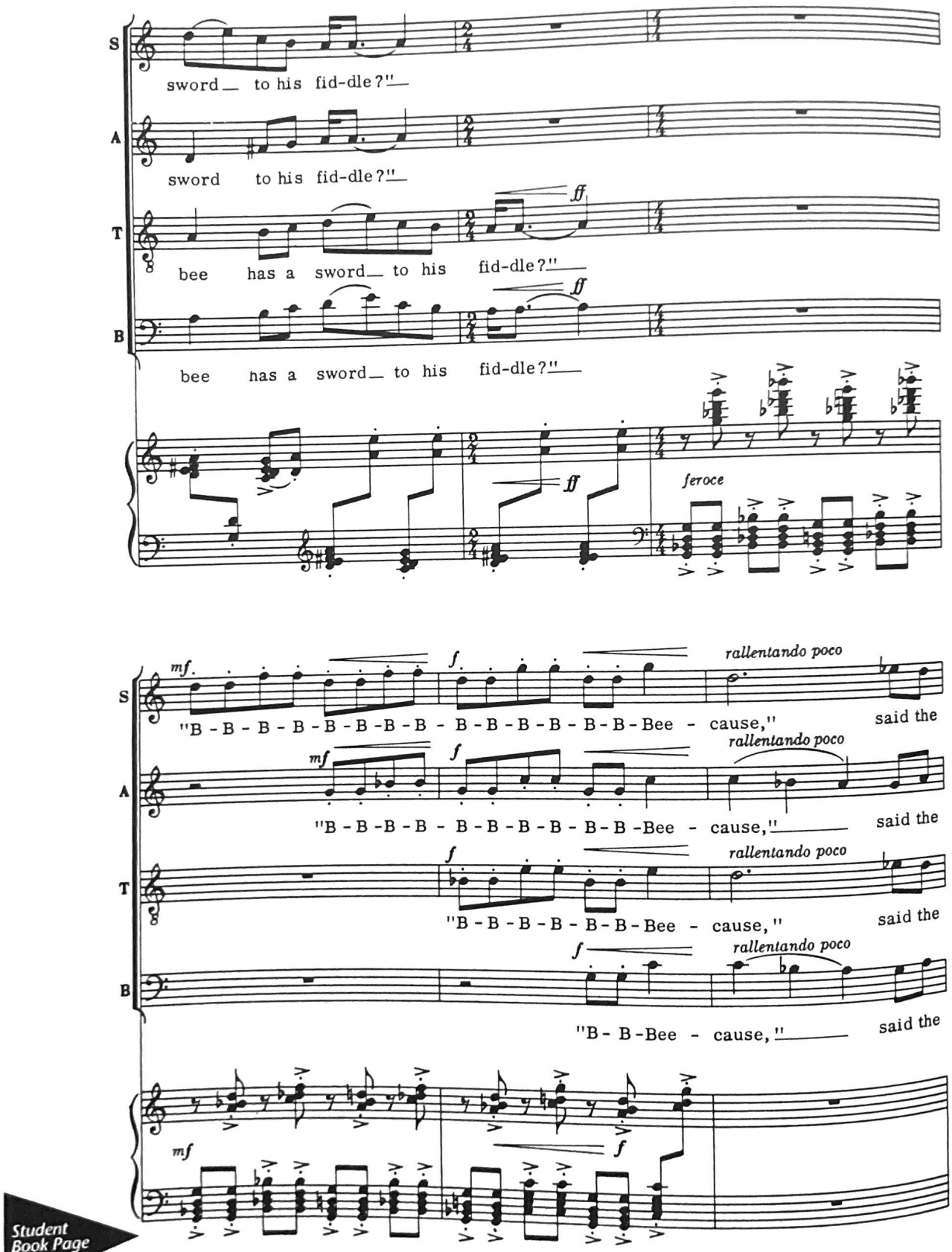
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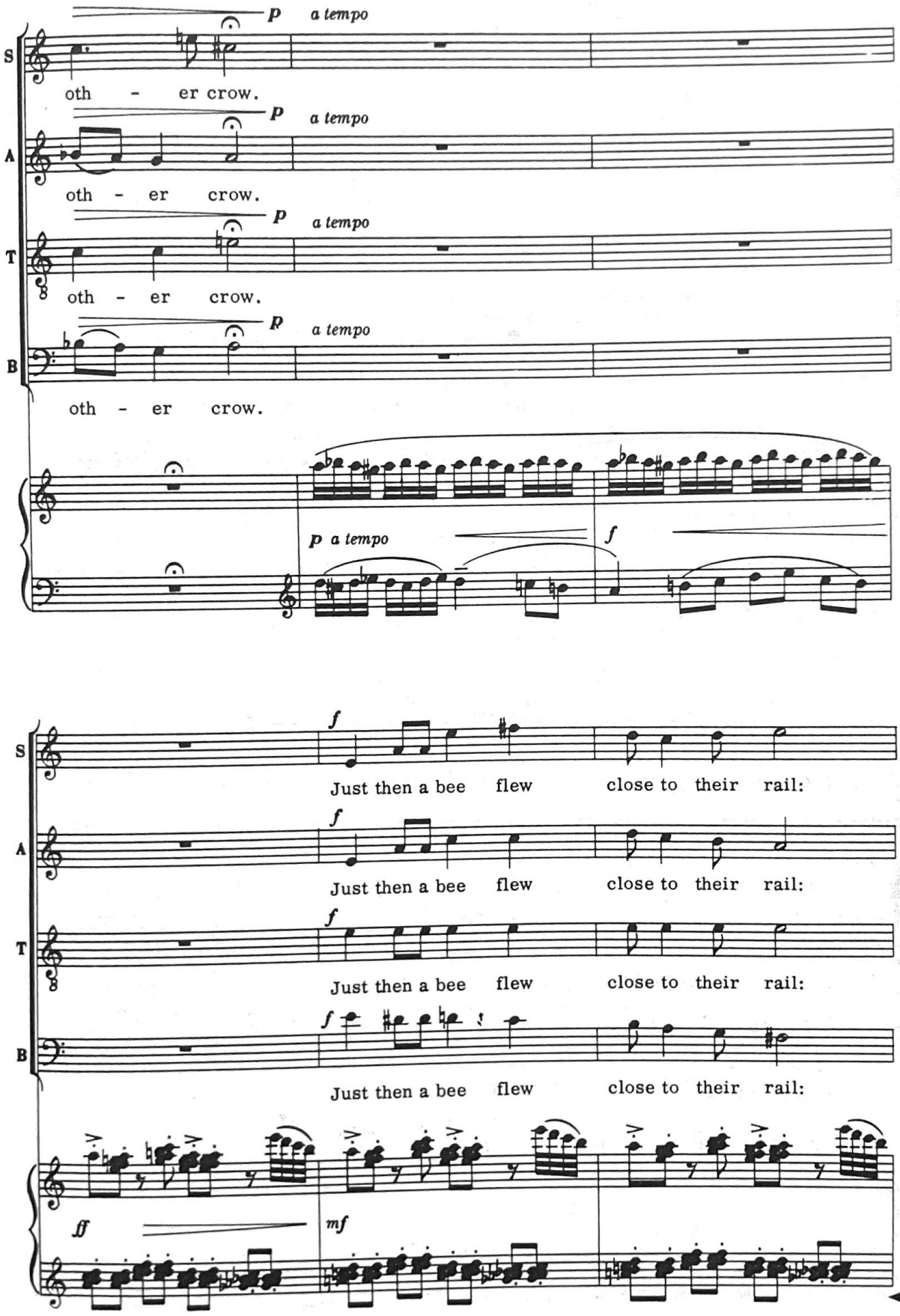
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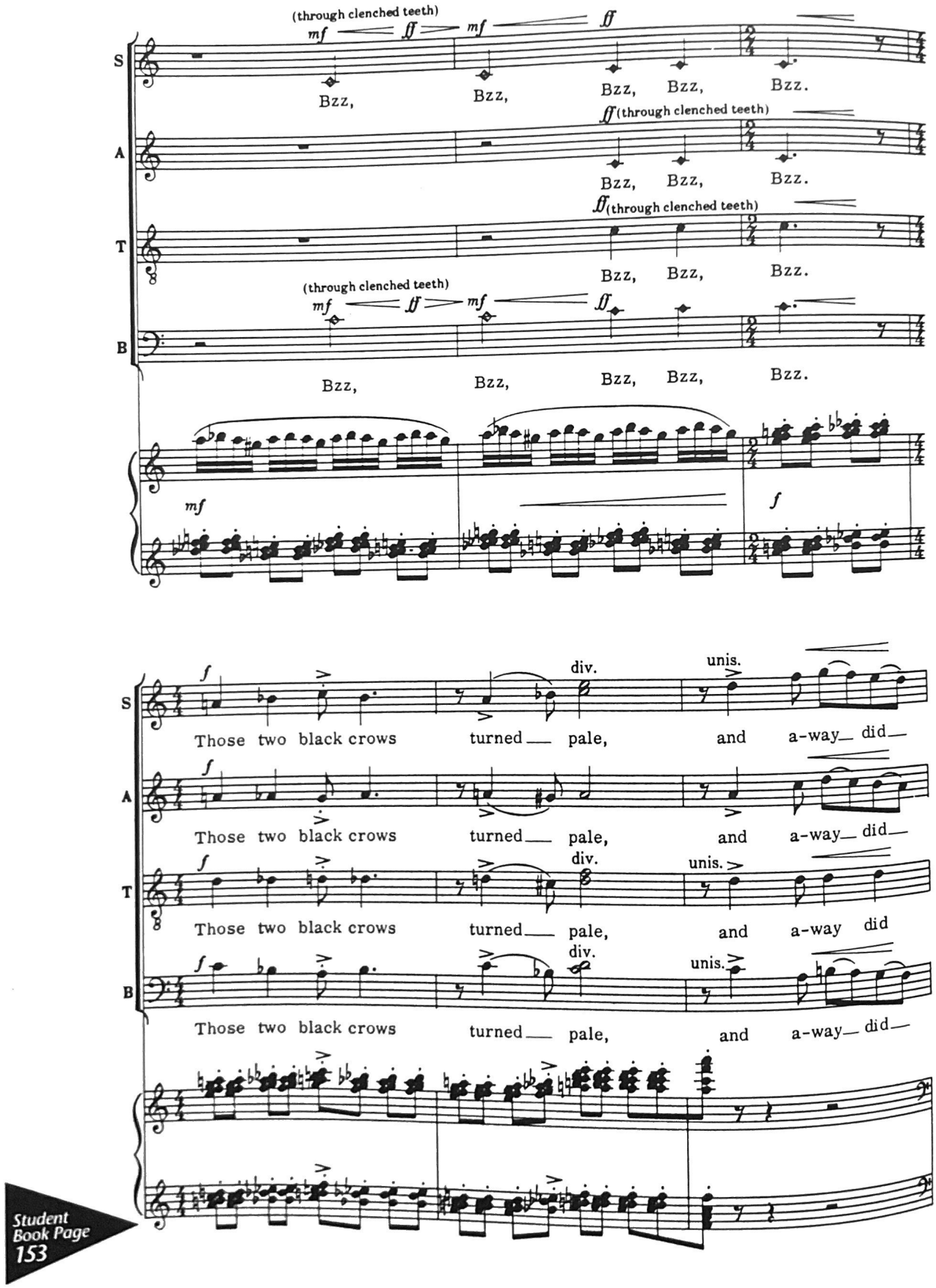
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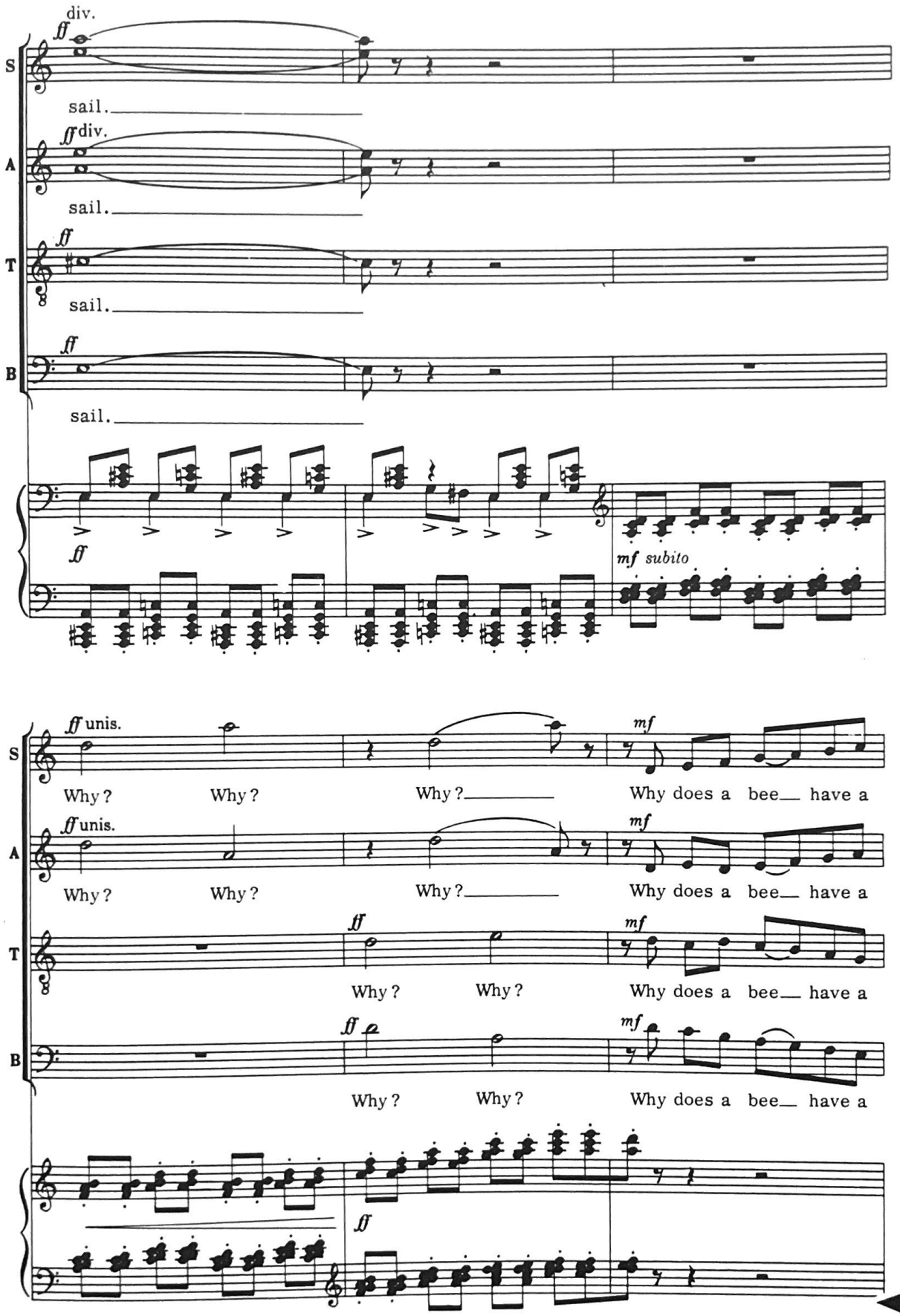
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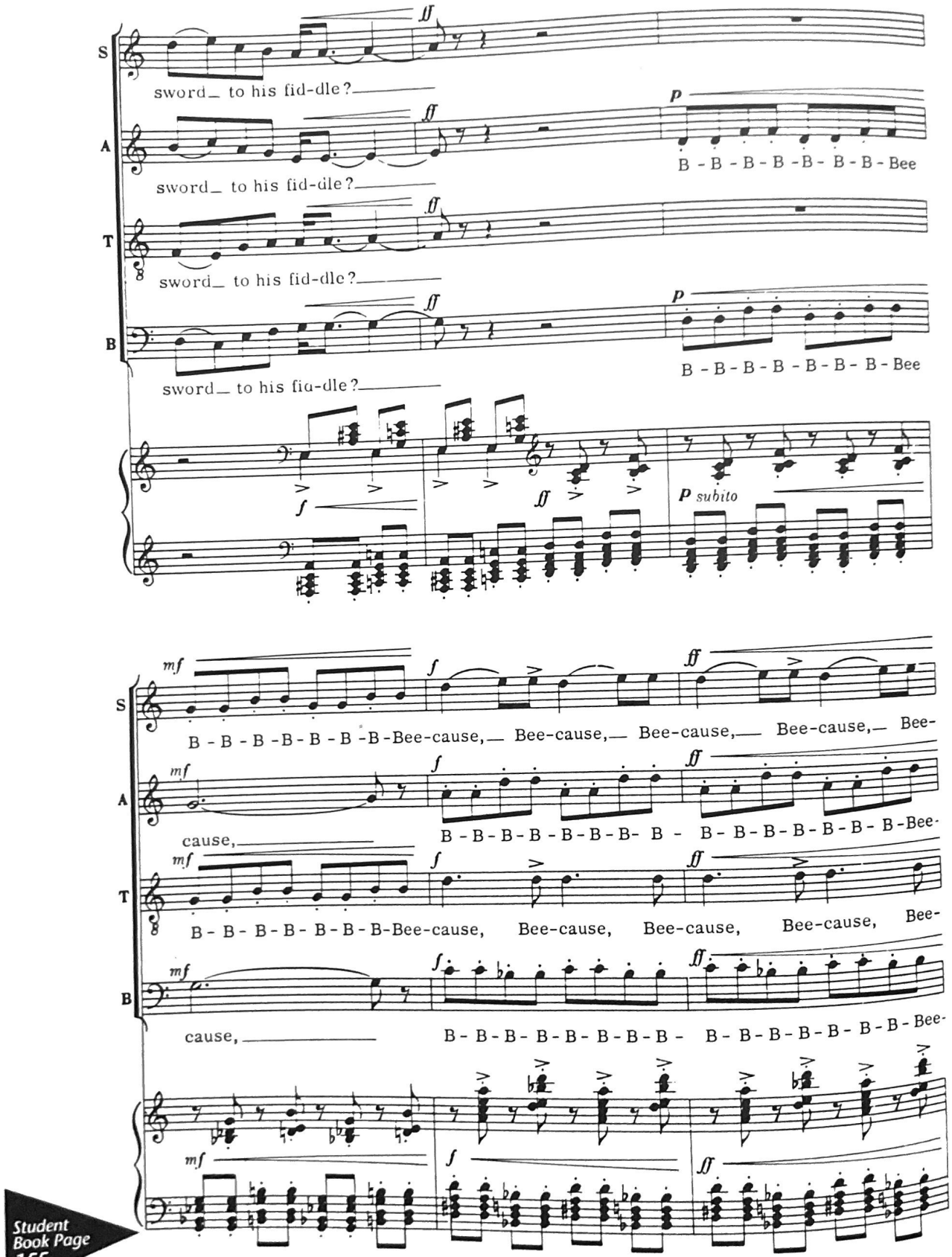
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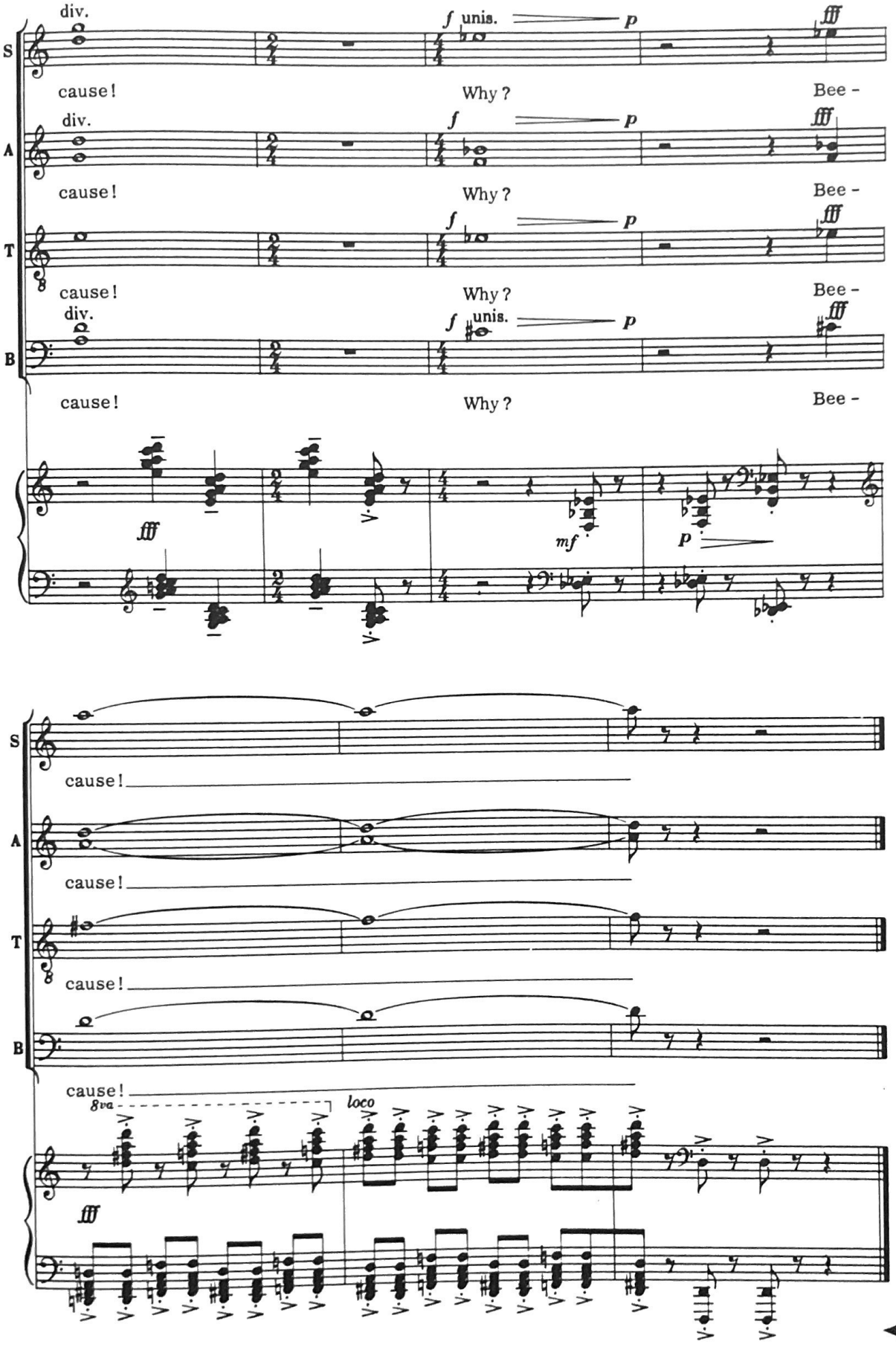

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PRAISE THE NAME OF GOD WITH A SONG

Composer: Allen Koepke
Text: Psalm 69 and 71
Voicing: SATB
Key: Polytonal Composition (C Minor, G Minor, and B Major dominate)

Meter: Mixed Meter (alternating $\frac{4}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ and free)
From: Through-composed
Style: Syncopated

Accompaniment: a cappella
Programming: Concert, contest, honor choruses, festivals

Ranges:

Student Book Page 157

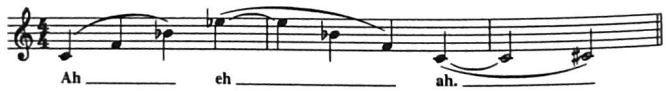
PRAISE THE NAME OF GOD WITH A SONG
Composer: Allen Koepke
Text: Psalm 69 and 71
Voicing: SATB

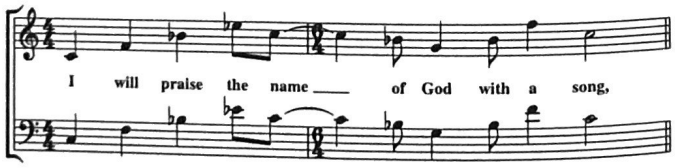
Cultural Context:
20th century composers often display individuality through new and different forms of musical expression.

This contemporary setting of Psalms 69 and 71 drives from beginning to end with forcefulness and energy. The wide range of dynamic contrasts and accents are strategically placed to intensify the rhythmic texture and musical expression of the text.

The composer, Allen Koepke, has been a music educator in Iowa for over 30 years. He has over 40 published works, many of which have been recorded and broadcast nationally.

Musical Text:
dim. (diminuendo) *rit.* (ritardando)

Preparation:
- The song is built on intervals of a 4th. Use the following exercise for ear training. Move the exercise up and down by half steps.

- This motive appears frequently in the song. Practice in unison; then, practice in parts with each part entering two beats after the other in this sequence: 1) soprano; 2) tenor; 3) alto; 4) bass.



Evaluation:
- In your voice part throughout "Praise the Name of God with a Song," find the motive built on 4ths described above.
- Locate the motive in the other voice parts.

Objectives:

- The student will develop proper diction through correct use of vowel shapes, syllabic stress, consonants, and diphthongs. (*National Standard* 1C)
- The student will develop intonation awareness through the study of intervallic relationships and the study of whole steps and half steps. (*NS* 1C)
- The student will respond appropriately to conducting. (*NS* 1C)
- The student will perform rhythms, syncopated rhythms, and changing meters with accuracy and understanding. (*NS* 1C)
- The student will demonstrate textual clarity. (*NS* 1C)
- The student will learn to critically evaluate progress toward musical goals. (*NS* 7A)

Historical/Stylistic Guidelines:

Twentieth century compositional techniques are extreme and basically experimental in nature more than any other period of music history. Melodies are more rhythmically complex and employ many wide intervals. Non-traditional scale patterns, poly-tonalities, and mixtures of modes may be used. Harmonies are more freely dissonant, rhythmic irregularity and changing meters are frequent, and performance requirements tend to be specific from the composer.

The composer, Allen Koepke, has been a music educator in Iowa for over 35 years. He is currently Professor of Music and Director of Choral Activities at Kirkwood Community College in Cedar Rapids, Iowa. Koepke has over 40 published works, many of which have been performed on national and international television, radio, and regional and national music conventions.

"Praise the Name of God With a Song" is a typical example of the uninhibited and imaginative style of the 20th century composer. Koepke has captured a unique spirit in the combining of these two Psalms with his individual way of expression through music and text.

Vocal Technique/Warm-Ups/Exercises:

- Begin at m. 34 on the text "Magnify his holy name." Speak and practice this rhythm with the choir until the syncopated entrance is precise throughout the entire ensemble.
- Go back to mm. 6-8 and work the syncopated entrances with each voice part. Check the syncopation and crisp, precise entrances with each part.
- Now sing these measures in the same sequence—begin with m. 34; then, go back to m. 6

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Work the opening statement with the choir together in unison to begin. Start by speaking slowly in the correct syncopated rhythm. Practice to *a tempo*.
3. With the same practice technique, sing the opening statement in unison. Carefully tune each interval of the 4th. Begin slowly for tuning and ear training.
4. Have each section sing their part individually. When this is mastered, try the beginning of the piece the way it is written. Beginning slowly and working up to the proper tempo should produce the best and most accurate results in the execution of syncopated rhythms, intervals and text.
5. Blend the voices at m. 9. The effect of one voice in three parts is most desirable and serves as an accompaniment to the Bass melody. Bring out the Bass part.
6. Let the Tenor and Alto parts dominate as they enter beginning at m. 15. The Bass and Soprano parts should imitate and accompany.
7. Balance all voices equally at m. 20.
8. Precision of entrances and releases, expressive markings given by the composer, rhythmic diction, and articulation are of utmost importance for the most dynamic performance.
9. Check tuning at cadence points.

Performance Tips:

- Use a full-bodied singing tone throughout—especially in the softer sections. Do not let tone become thin which could create intonation problems.
- Assume a robust and percussive attitude from the beginning to the end of the piece for the most dynamic performance.
- Exaggerate dynamics, accents, word stresses, and consonants.
- Measure 39 could be the most difficult measure in the entire piece simply because it must become totally individual and totally random. After the students become independent, it can be the most fun measure. Follow the composer directions written at the end of the score.
- Control the final cadence. Be careful not to over-sing.

Evaluation:

Listen to a recording of the choir performing or rehearsing the song. Have the students evaluate the following: (*NS* 7A)

- Is the text articulated and understandable?
- Are intervals of the 4th tuned? Are the cadences tuned?
- What is the overall feeling created by the performance? exciting? fun?

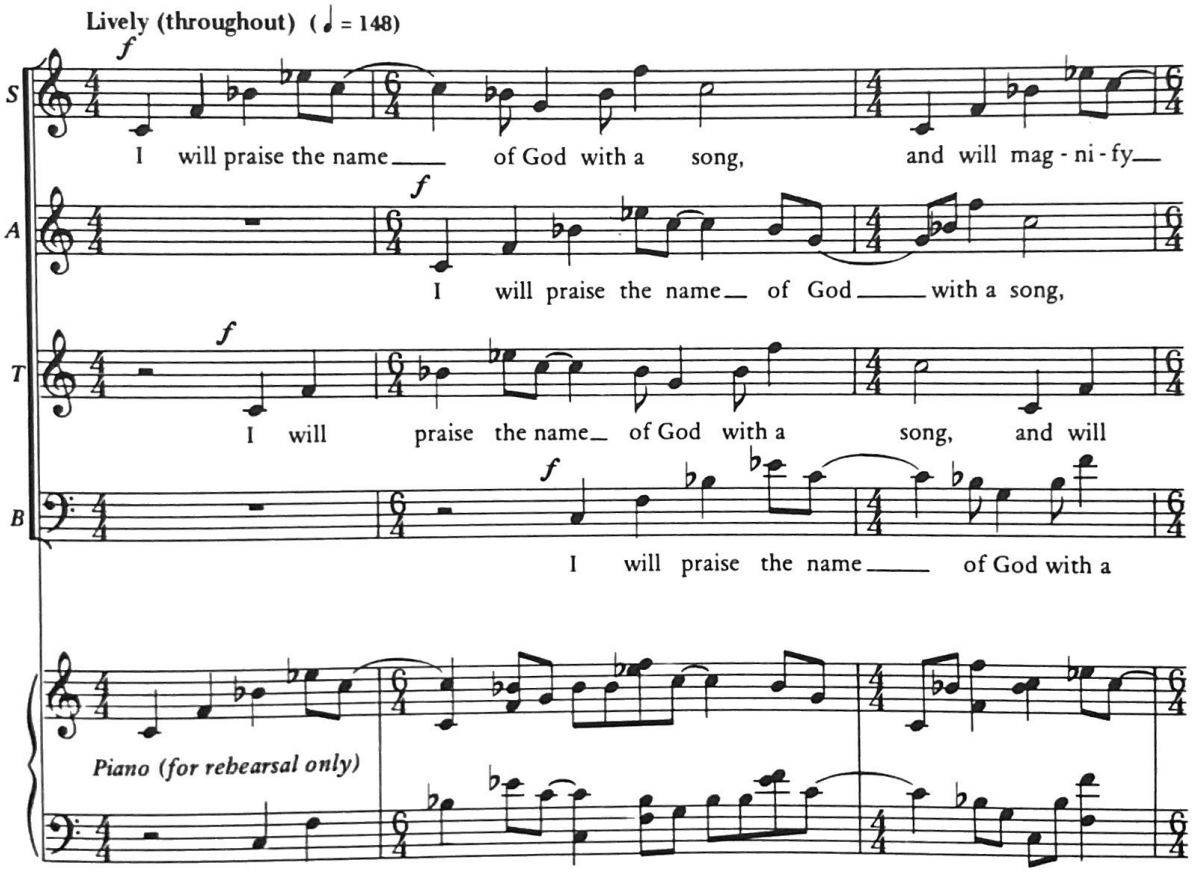
Extension:

Listen or learn songs by other contemporary composers. Can you discern likenesses or differences in styles? sound? (*NS* 6E)

Praise the Name of God with a Song

For SATB a cappella

Psalm 69 and 71

By ALLEN KOEPKE

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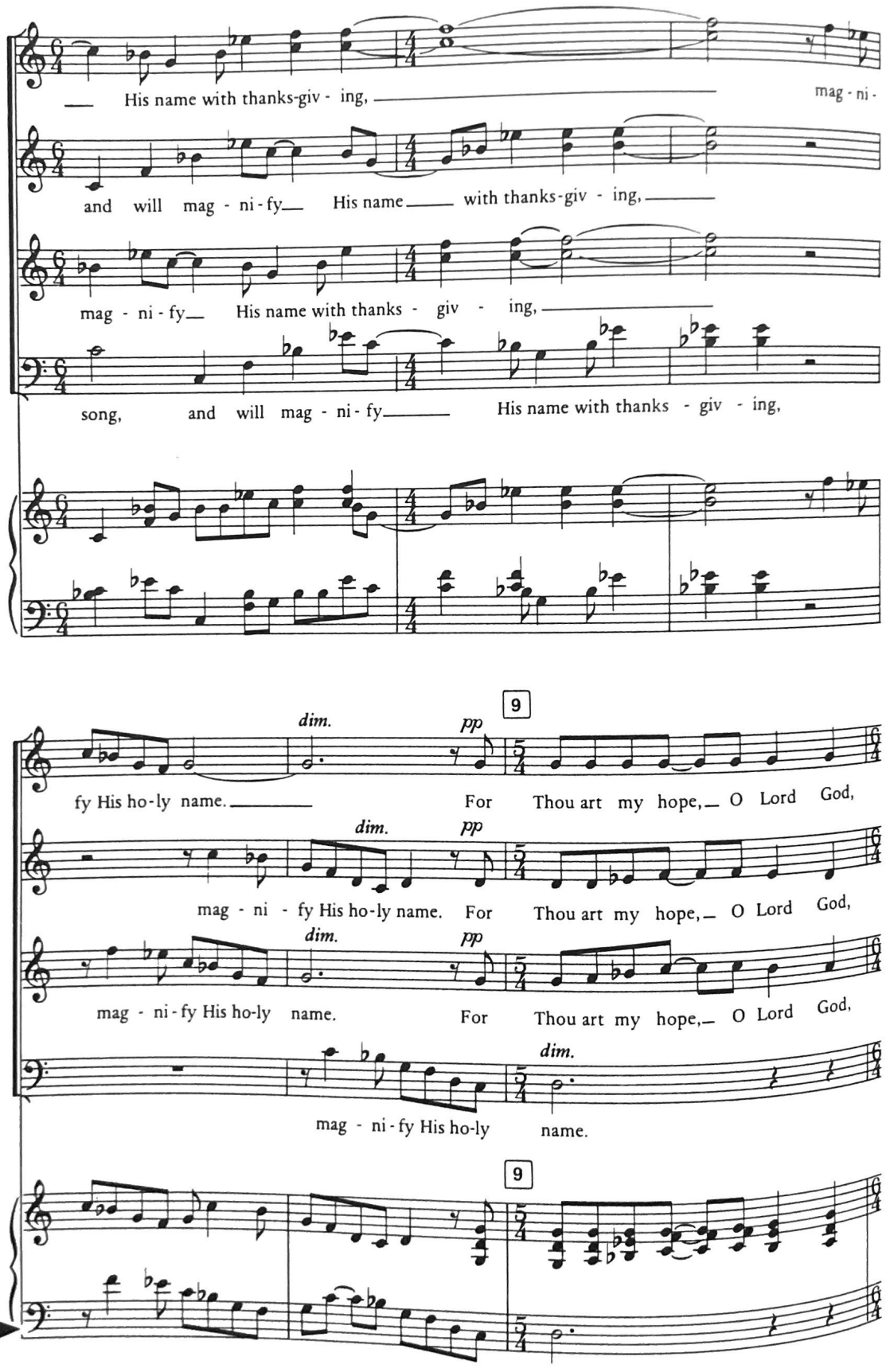
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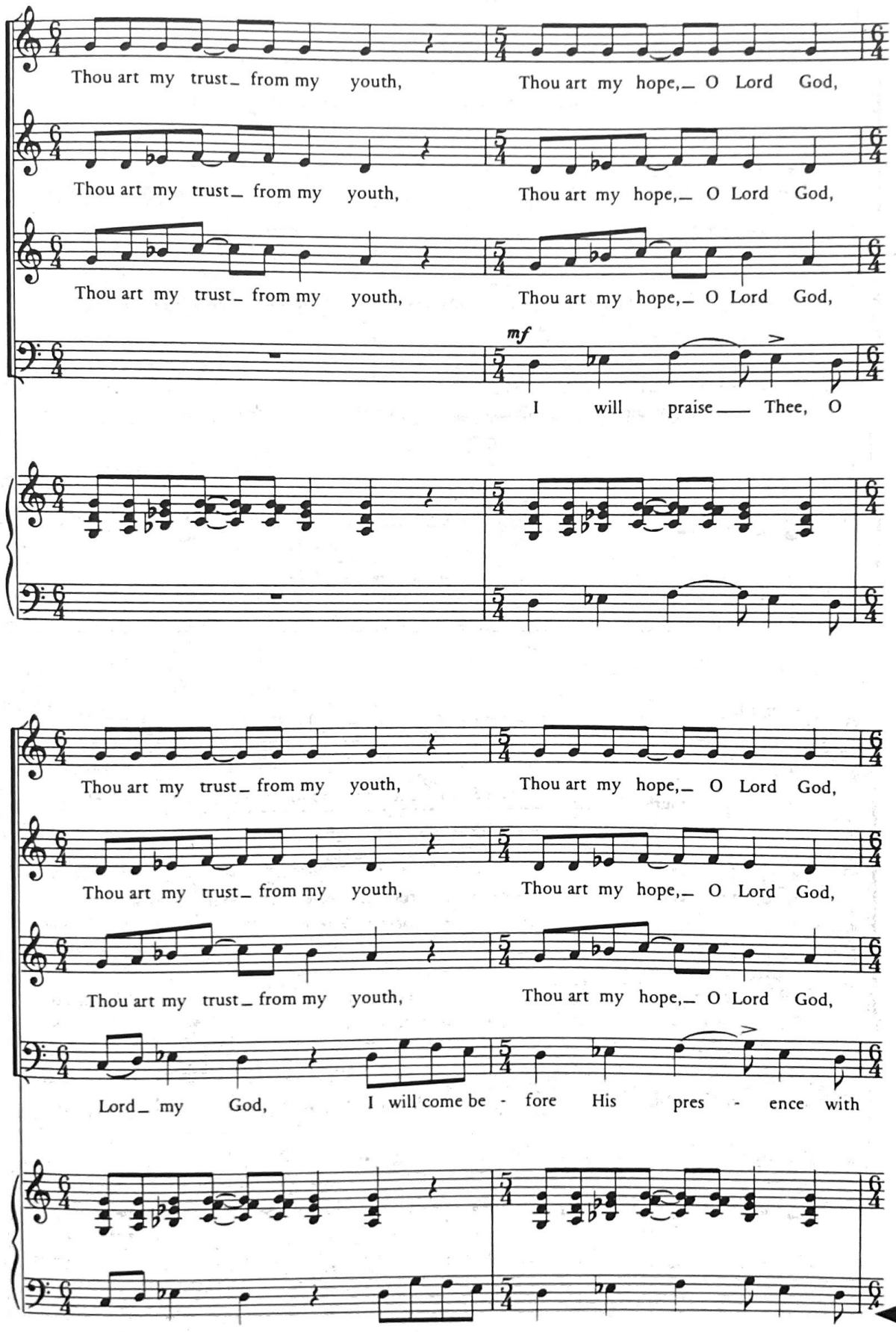
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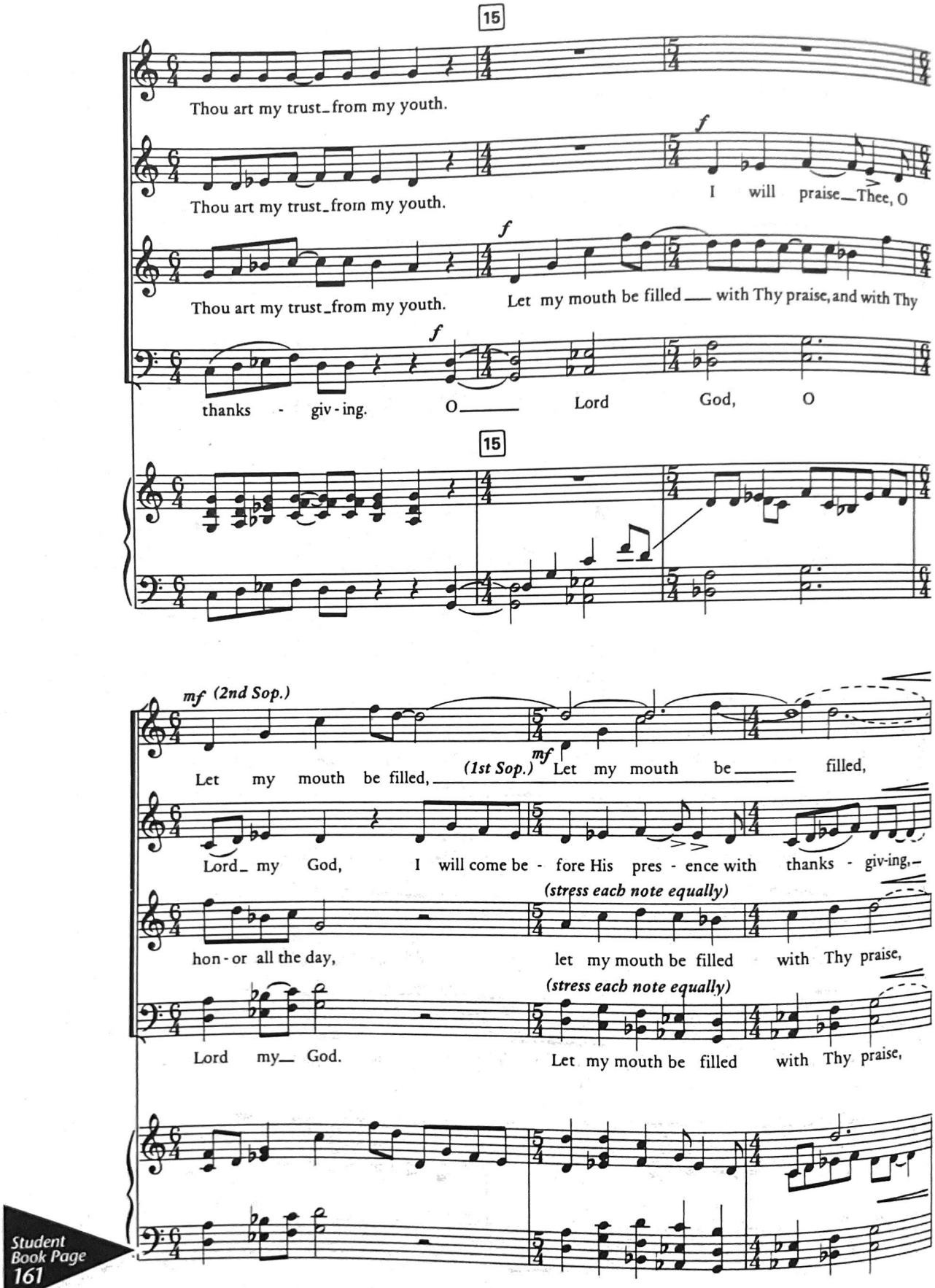
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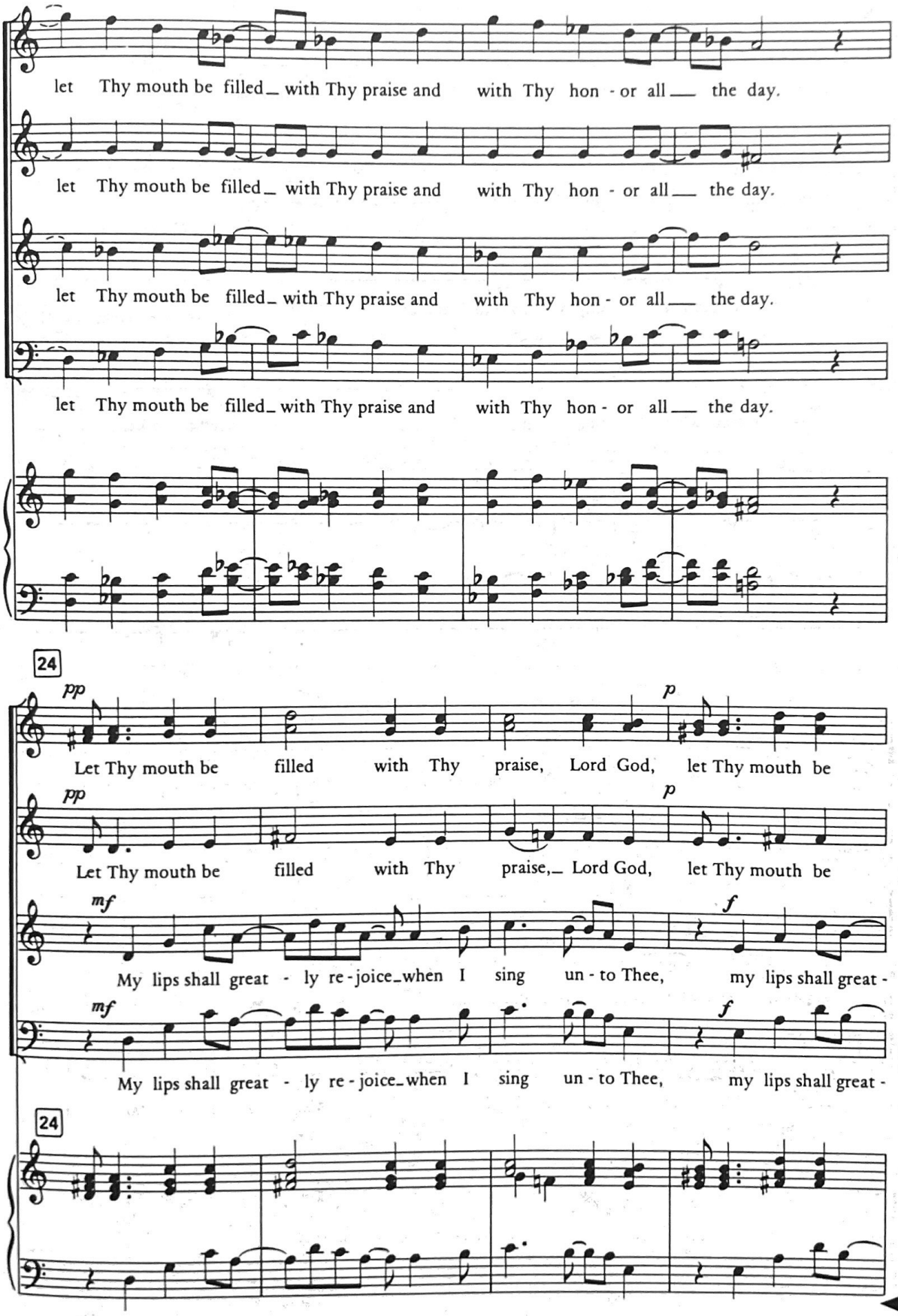
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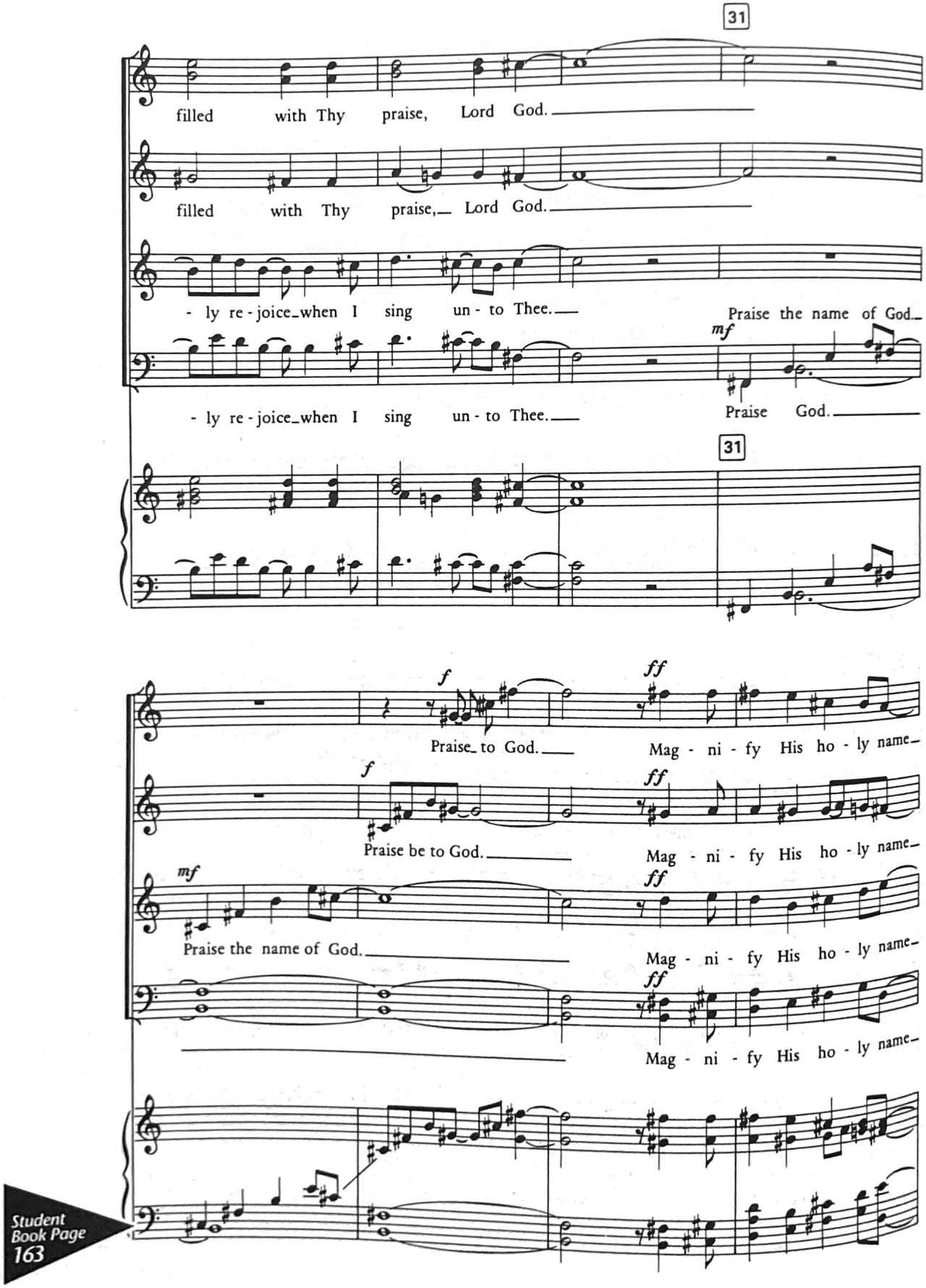
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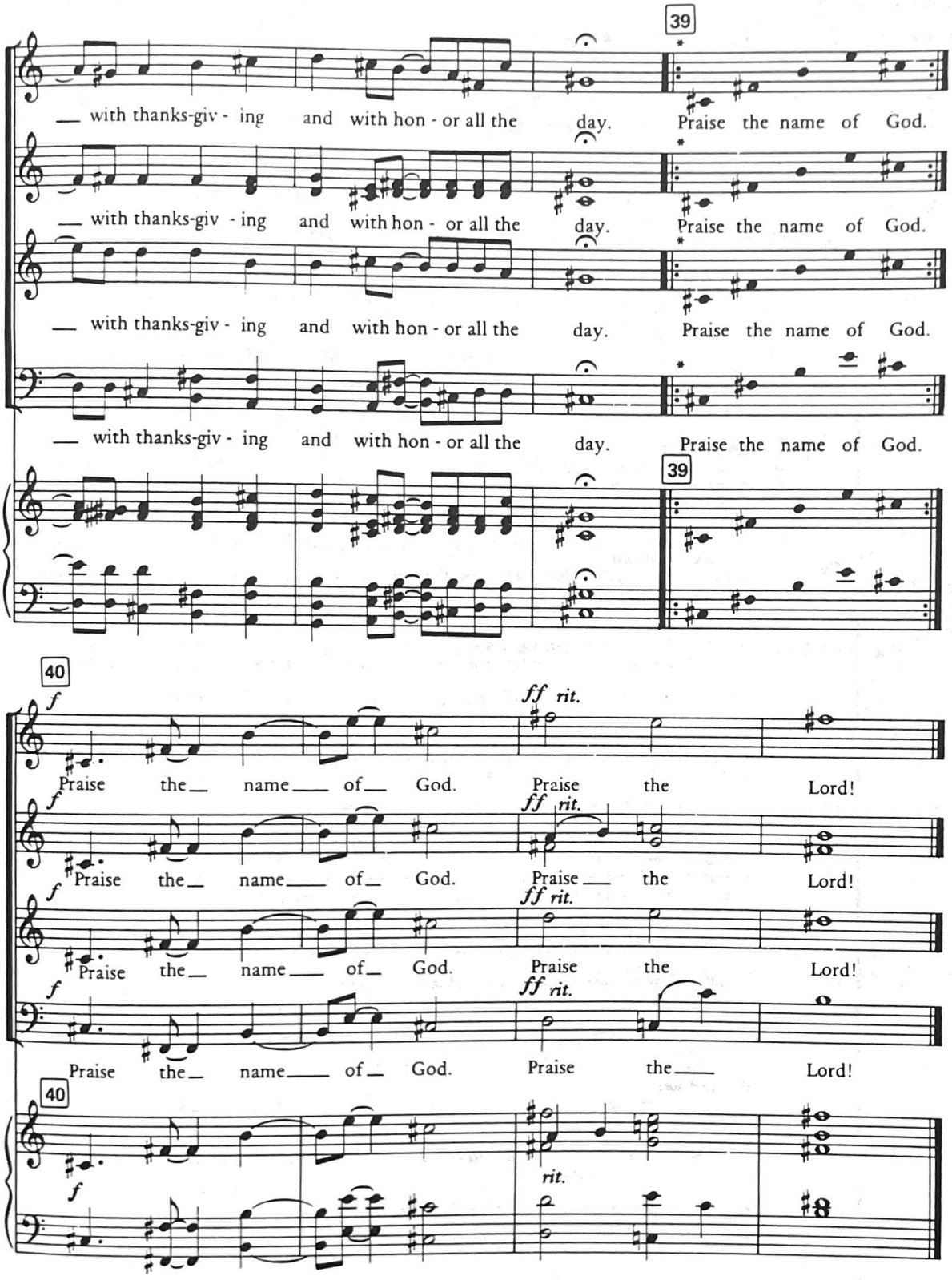
**Directions for Measure* 39

Each section in the choir is to sing the above five-note measure a total of *four* times, with each person creating their own tempo and rhythm. The soprano section will start followed by the altos, tenors, and basses. The director will "scan" each section. When pointing in your direction, leave the fermata (from the previous measure) and begin the repeated measure. After completing the measure (four times), hold the final note (C♯) until *all* are finished and the entire choir is on unison-octave C♯, then go on.

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RAINSONG

Composer: Houston Bright (1916-1970)
Text: Houston Bright
Voicing: SATB divisi

Key: C minor, G major (alternating)
Meter: $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{2}$
Form: Strophic, with variations

Style: Contemporary; legato
Accompaniment: a cappella
Programming: General Concert, festival, contest

Ranges:

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RAINSONG
Composer: Houston Bright (1916-1970)
Text: Houston Bright
Voicing: SATB

Cultural Context:
"Rainsong" is a song of passion for a lost love. This song paints a picture of a sullen sky and how it reminds the author of his loved one. This song is written in a strophic form with each verse ending with "See how the rains pour, as if forevermore." As you learn this piece, reflect on a time in which you lost someone or something you loved a great deal.

Houston Bright was a professor and composer-in-residence at West Texas State University in Canyon, Texas.

Musical Terms:

Lugubre	*non troppo cresc.* (non troppo crescendo)	*dolce*
subito	*più* ***p***	

Preparation:
- Study the chord structure. Each verse begins in c minor and cadences in G major. Notice the effect created by the shift from major to minor. Notice a sense of relief in the intensity at each cadence.
- The dynamic level of each phrase is an important element in this song. The surge of the *crescendo* and *decrescendo* will add an emotional dimension to your performance.
- Work on ways to make each verse different and meaningful. Mark your score carefully as instructed by your director.
- Use staggered breathing.

Evaluation:
- As you perform "Rainsong," focus on the shape and contour of each phrase. Are you following the dynamics indicated in the score?
- Do you think the composer wrote this piece in such a way as to suggest hope and happiness for the future? Elaborate on your thoughts.
- Identify techniques used by your choir to make each verse different and meaningful.

Objectives:

- The student will develop ability to musically shape a phrase. (*National Standard* 1C)
- The student will develop proper and precise diction. (*NS* 1C)
- The student will physically express sensitivity to the text and verbalize the meaning of the text. (*NS* 1C)
- The student will demonstrate the ability to listen critically, concentrating on the balance of voice parts. (*NS* 1C, 7A)

Historical/Stylistic Guidelines:

Houston Bright (1916-1970), a native Texan, received both undergraduate and graduate degrees from West Texa State University, and his Ph.D. from the University of Southern California. He spent most of his career as choral dir and composer in residence at West Texas State University. Even though Dr. Bright is most noted for his choral compositions of broad depth and scope, he also wrote music for instrument groups as well as a theory textbook.

Vocal Technique/Warm-Ups/Exercises:

- As is true for *legato* singing in general, phrases that require a sustained musical line with intense emotion sh have a great deal of focus on the ability to control the breath. The phrases in this song are relatively short (t bars) in comparison to other *legato* pieces.
- Practice this exercise:
  - Inhale deeply and exhale quickly.
  - Breath in through you nose for 10 counts and exhale on a "sh" for 10 counts.
  - Sniff in 2 counts and puff out 2 counts. Expand the rib cage more as you increase the number of puffs.
  - Sniff 3, puff 3.
  - Sniff 4, puff 4.
  - Sniff 5, puff 5.
  - After the last puff, exhale the remainder of your air and tighten the abdominal area as you hold your breath from 5 to 10 counts.
  - Take in a "cleansing" breath and exhale naturally.
- Repeat this pattern often as a part of your daily warm-up routine. Each student should evaluate his or her own ability as to the level of intensity in which they do this. Be careful to stop and breathe naturally if you experience any dizziness.
- As you work to fine-tune this song in rehearsal, refer back to this exercise as a way to see that the breath is being engaged as you perform.

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Listen to a recording of this song if available, or have the parts played together on the piano. Listen carefully for the C minor key and for how the accidentals effect the chords.
3. Practice singing whole and half step accidentals.
4. Check divisi parts carefully to see that all are balanced.
5. Locate each phrase and identify the peak of each.

Performance Tips:

- Observe the *crescendo* and *decrescendo* marks carefully.
- To emphasize the feeling of moving forward with the phrase shape, rush the tempo a bit as you *crescendo* and relax the tempo as you *decrescendo.*
- Allow the words to dictate the drama and emotion in each phrase.

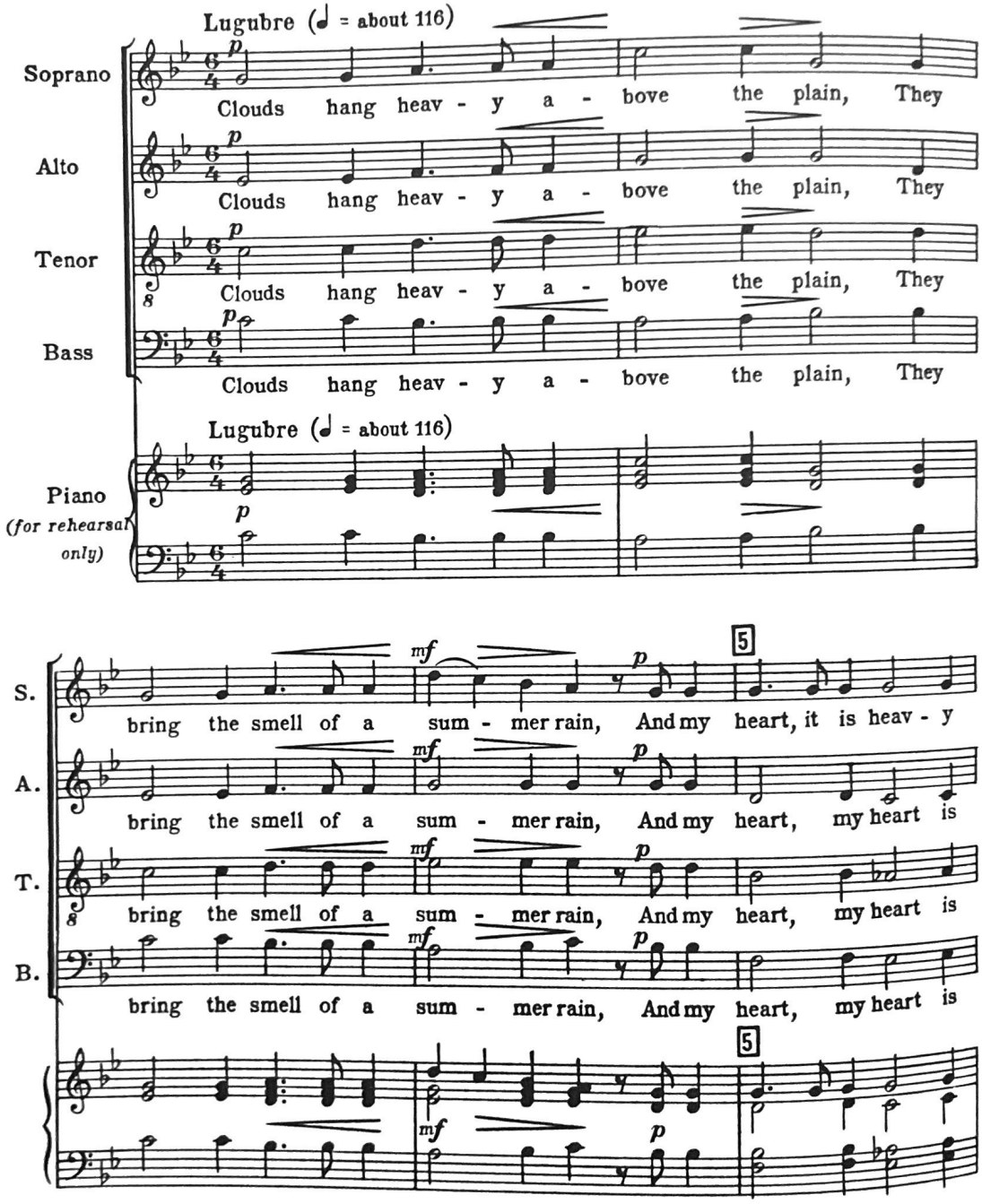
Evaluation:

As you rehearse this piece, continually evaluate the following: (*NS* 7A)

- Are all voices present and balanced properly in the divisi sections?
- Do you hear the tempo move forward with the shape of the phrase?
- Check to see that releases are clean, particularly those that are staggered with other voices.
- Have the students check for emotional involvement as they sing. Are their faces involved?

Rainsong

For SATB a cappella

Words and Music by
HOUSTON BRIGHT (1916-1970)

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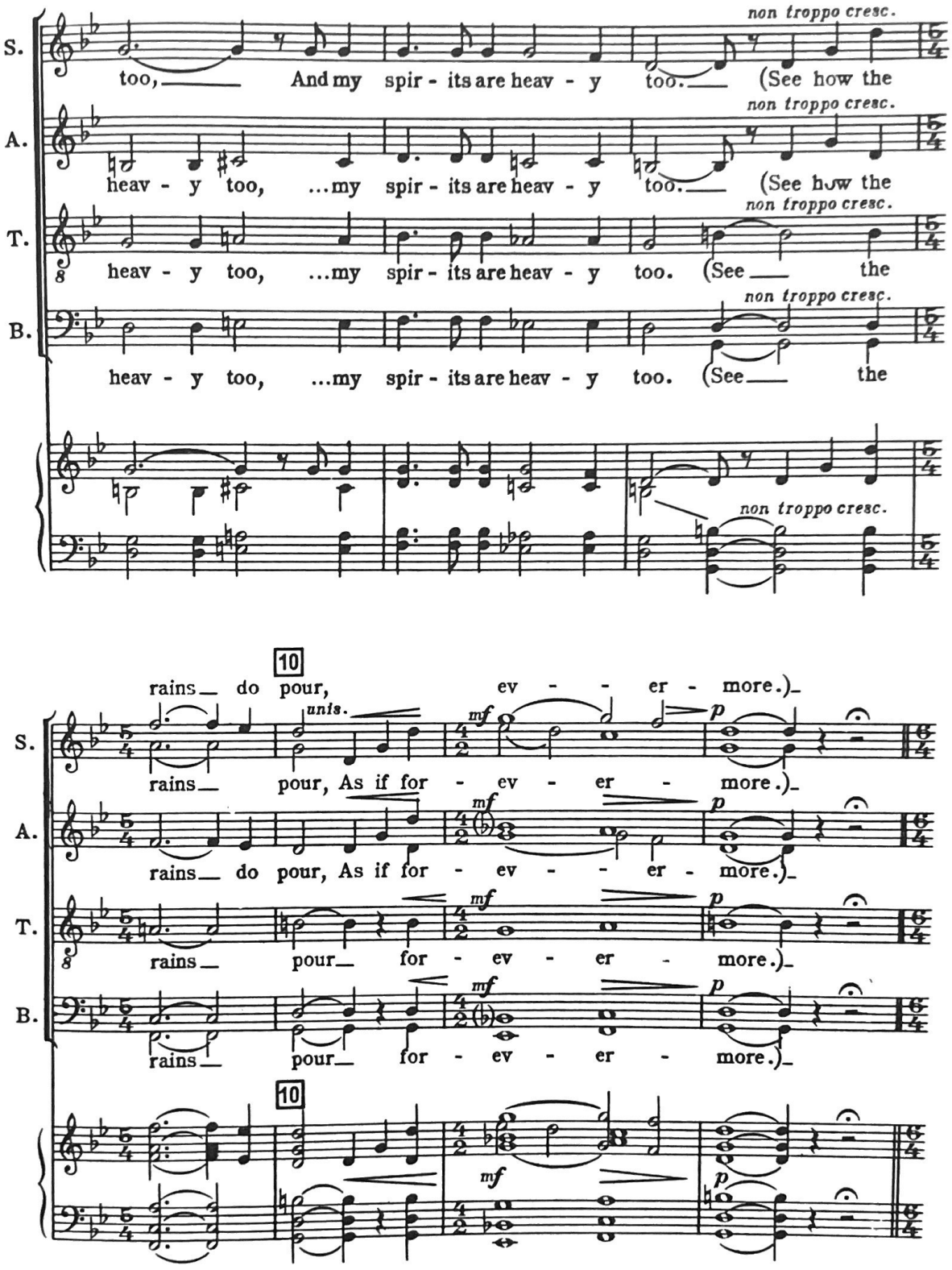
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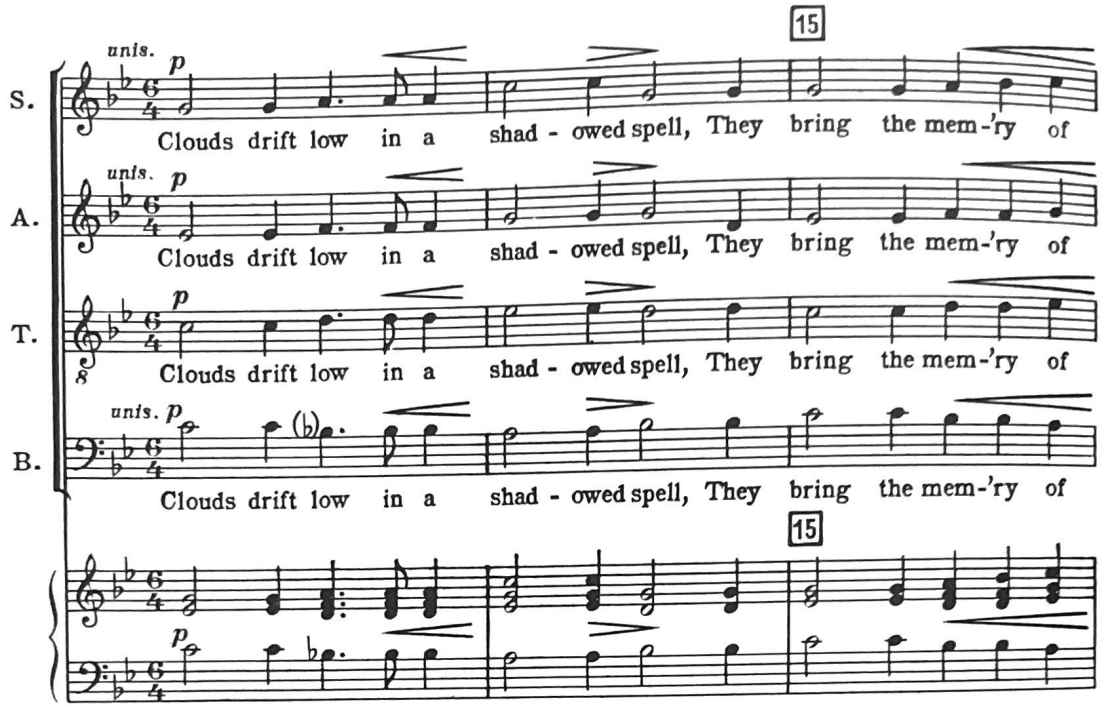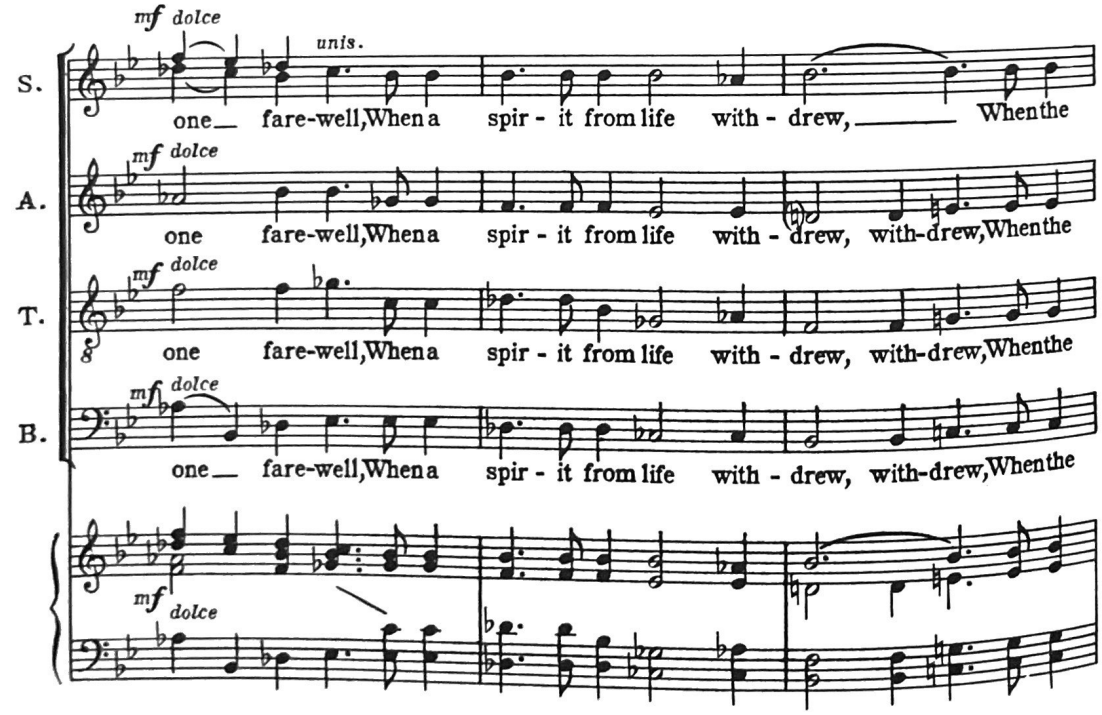

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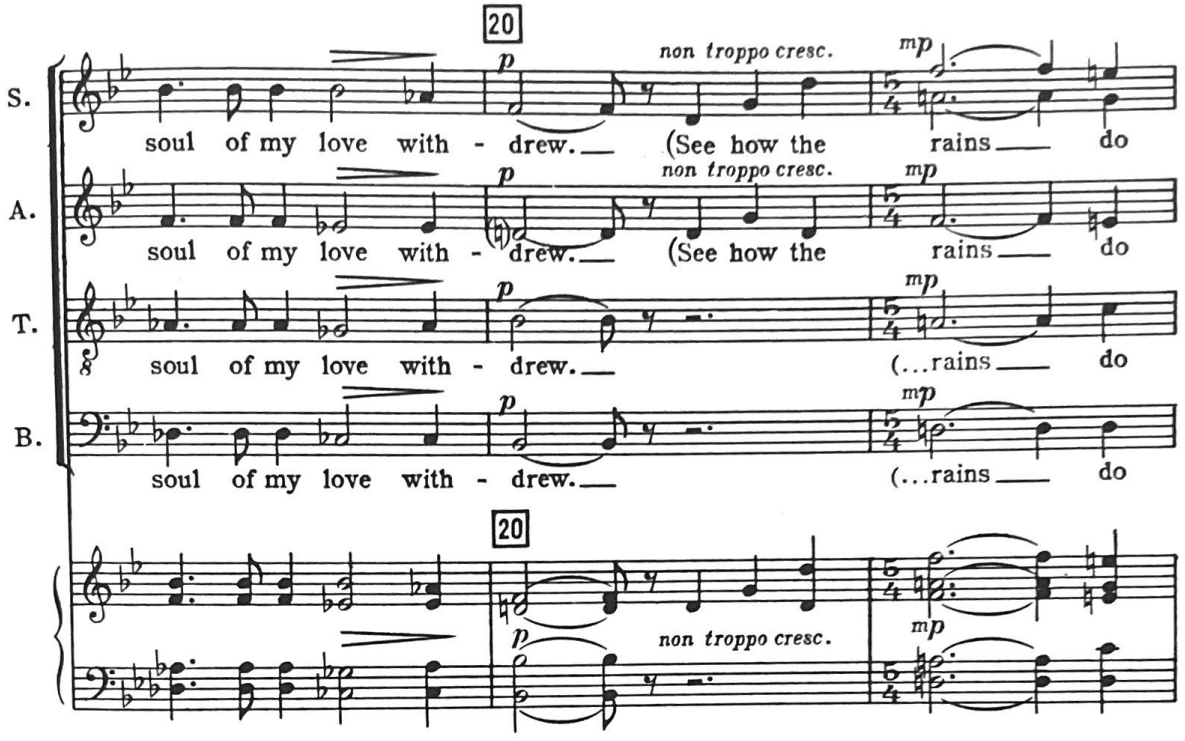

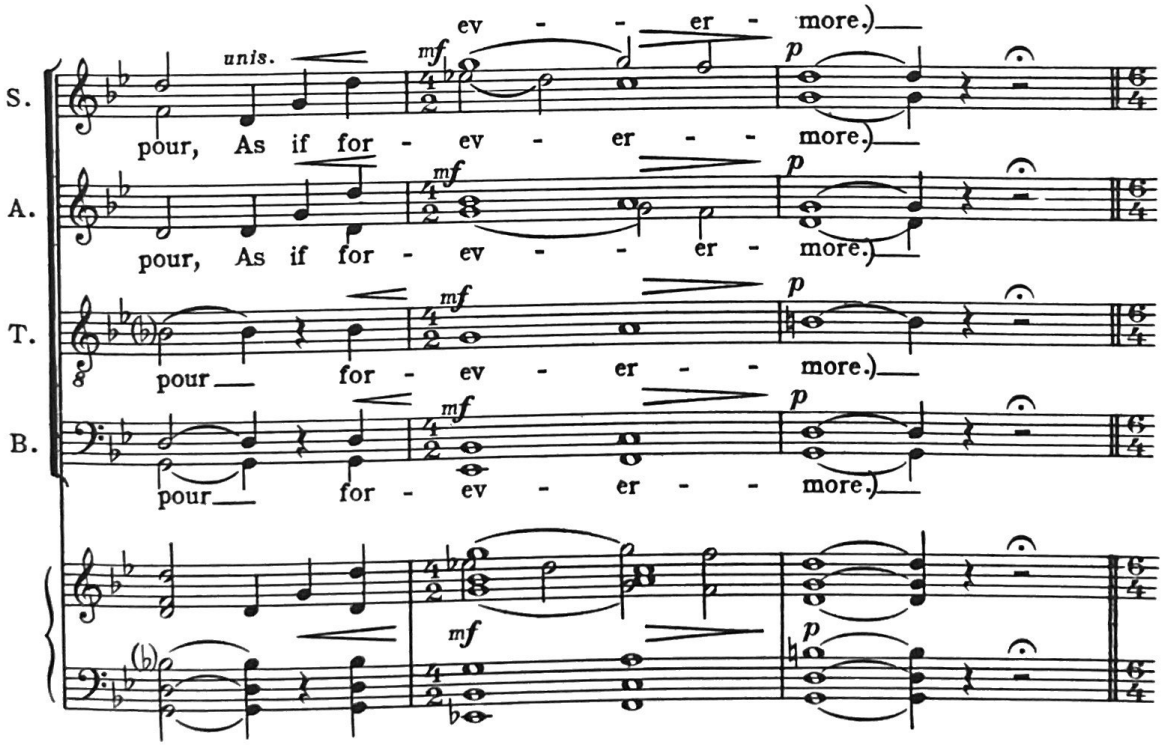

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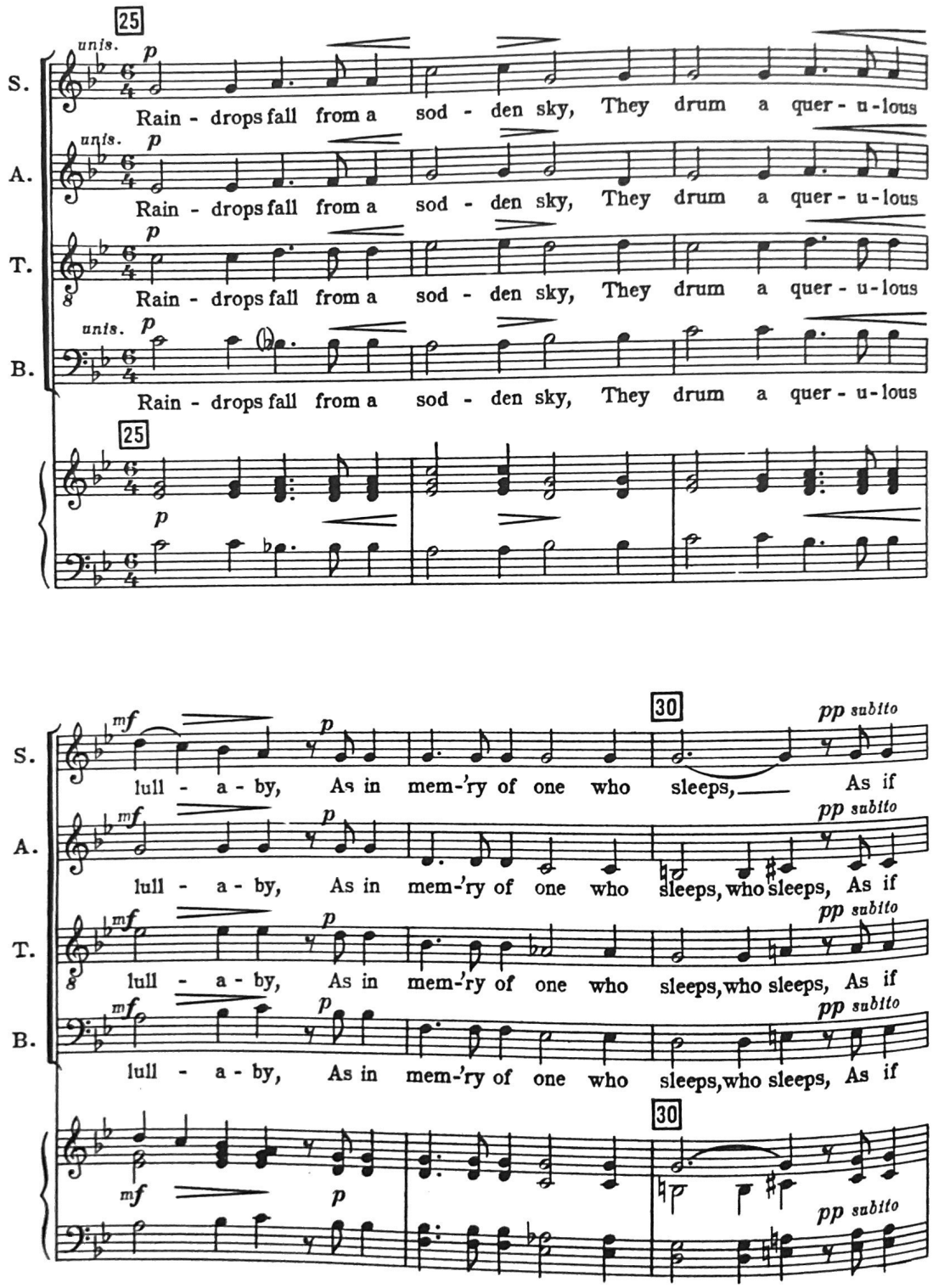
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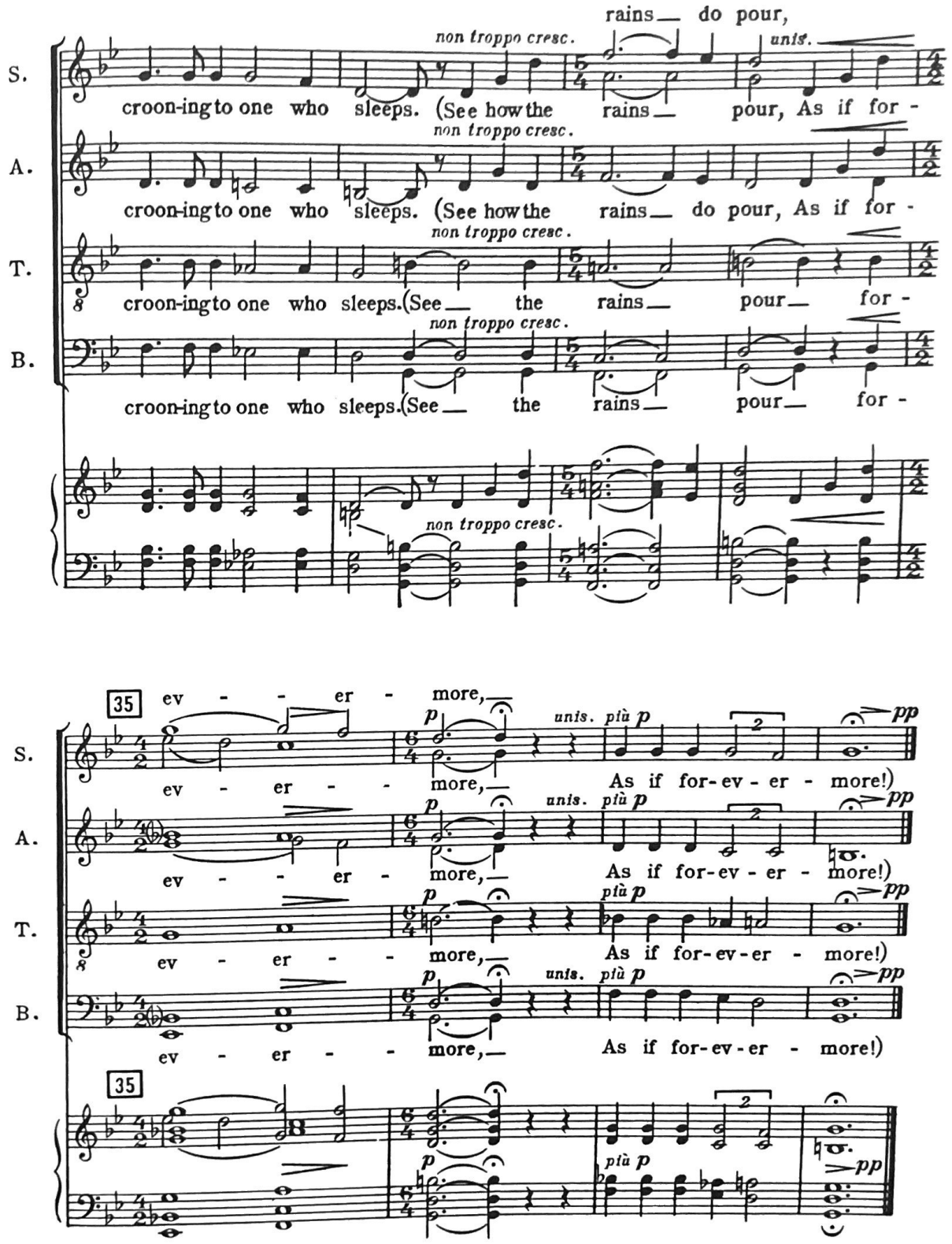
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SHALL WE GO DANCE?

Composer: Charles V. Stanford (1852-1924)
Text: Traditional Elizabethan Text
Voicing: SATB

Key: F Major, A Minor
Meter: $\frac{6}{8}$
Form: A A B C
Style: Madrigal, dance-like

Accompaniment: a cappella
Programming: Concert, Madrigal festival, or Contest

Ranges:

Student Book Page 172

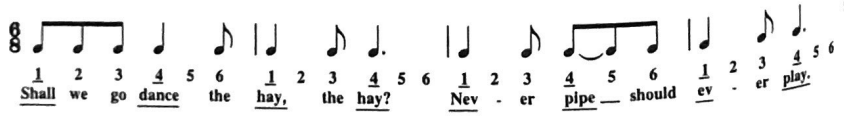
SHALL WE GO DANCE?
Composer: Charles V. Stanford (1852-1924)
Text: Traditional Elizabethan Text
Voicing: SATB

Cultural Context:
Sir Charles Villiers Stanford was a British composer, teacher, and conductor. From his earliest days, Stanford was exposed to music and culture through his father, a lawyer by profession, and an accomplished amateur cellist and singer. Stanford was a prolific composer in almost all musical forms and developed the ability to write down his final thoughts in ink without a preliminary sketch, even when this involved a full orchestral score. He is credited with the composition of a song, "The Venetian Dirge," at the age of four!

Stanford was recognized for his skills as a composer by being named a professor of composition at the opening of the Royal College of Music in 1883. In 1885 he became the conductor of the London Bach Chorale and in 1887 he was appointed to the Cambridge school of music.

Stanford's partsongs reached near perfection both in melodic invention and in capturing the mood of the poem. The setting for the text of "Shall We Go Dance?" is certainly an excellent example of his ability to musically express its mood and meaning.

Musical Terms:
Allegretto vivace *cresc.* (crescendo)

Preparation:
Proper use of stressed and unstressed syllables is a very important facet in the performance of this piece.
- Speak the exercise on numbers stressing beats 1 and 4.
- Speak the text stressing the syllables or words that happen on beats 1 and 4.
- Make sure all syllables and words do not get equal stress.

Evaluation:
- Listen to your chorus rehearsing or performing this song. Were the word/syllabic stresses equal or unequal?
- What effect does unequal word/syllabic stress have on the texture and overall performance of the music, if any?

(Answers to Student Page)
Evaluation:
Unequal word/syllable stress can:
- *lighten the texture of the song.*
- *keep the performance from becoming monotonous.*
- *make the text more understandable and meaningful.*

Objectives:

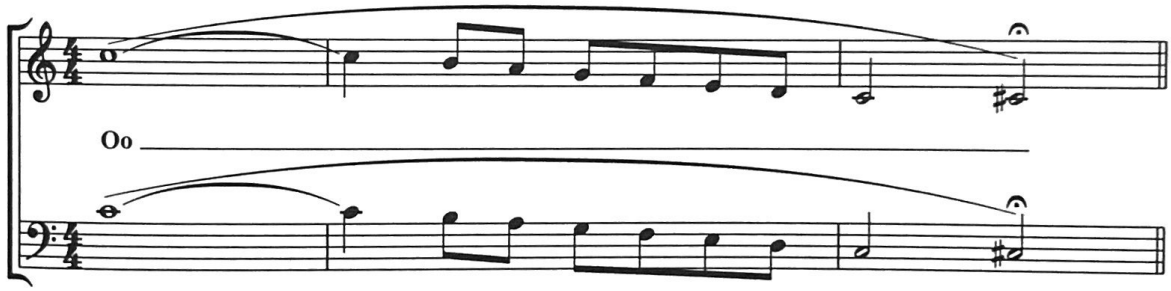
- The student will develop good vocal tone, demonstrating proper breath support, vowel pronunciation, and placement/focus and head/chest voice. (*National Standard* 1C)
- The student will demonstrate textual clarity through word accent and syllable stress. (*NS* 1C)
- The student will demonstrate expression with sensitivity, mood, and physical indication of feeling when singing. (*NS* 1C)
- The student will learn critical evaluation by monitoring progress toward musical goals. (*NS* 7A)

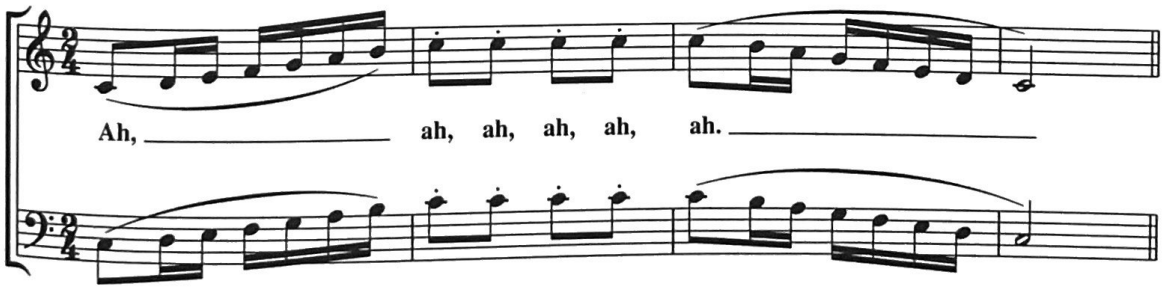
Historical/Stylistic Guidelines:

Refer to the Cultural Context content on the student page.

Stanford's "Shall We Go Dance?" has been placed in a collection of his works, entitled *Seven Partsongs* compiled by Faber Music. It includes four partsongs set to texts by Mary E. Coleridge and three partsongs set to Elizabethan texts.
"Shall We Go Dance?" is one of the latter. This song is set in a light and dance-like, madrigal style.

Vocal Technique/Warm-Ups/Exercises:

- As an aid to achieving freedom in tone production, the quality of head tones should be carried into the lower range. Continue up and down by half steps.

Repeat exercise up or down by 1/2 steps.

- For practice in *legato* and non-*legato* styles of singing which appear in this song, try the following exercise.

Repeat exercise up or down by 1/2 steps

Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Speak through the text emphasizing the most important words or syllables (normally on beats 1 and 4). Notice how unimportant words and syllables occur on pitches that go up (i.e., "Shall we go dance THE hay"; "Ne-VER pipe could e-VER play"; etc.). The students should be made aware that this makes stressing the correct words and syllables more difficult.
3. Rehearse the singers in a very *legato*-style (except where indicated) to ensure that the vocal lines do not become choppy and unconnected.
4. Have the Soprano and Tenor sing together and tune to each other. Have the Alto and Bass sing together for tuning.
5. Rehearse the Alto and Tenor together. Tune and match vocal sound so one can barely discern between the two voices.
6. Have all voices sing together with matched, tuned, and connected vocal control.
7. Check the Bass part at m. 36 in the A minor section. The tendency is for the singers to want to take the pitch down the octave.
8. Although there is a *crescendo* marked at m. 41, encourage the ensemble to keep the downbeat of m. 42 light—not attacked (on the word "wak'd").

Performance Tips:

- Make sure the students sing *through* the pitch rather than *at* the pitch. Keep the vocal line smooth and directed.
- Use a light, head voice-type vocal quality to enhance the dance-like texture of the song; however, the tone should not be thin in sound.
- The singers should "question and answer" with their voices and facial expressions.
- Observe all expressive markings indicated by the composer.
- Bring out the melody part while other voices accompany; but when voice parts create a duet or trio, all voice parts should balance and blend. Bass part should be predominate at final cadence.
- Be aware that singers should not sing so softly at m. 47 that the vocal energy and passion is lost.
- The tune has a wonderful coyness and playfulness about it. Work to capture its message vocally, physically, and facially.

Evaluation:

Video tape a performance of this song being sung by your ensemble. Draw your own conclusions about the effectiveness of the performance considering: (*NS* 7A)

- textual treatment
- vocal quality
- dynamic emphasis
- singing style (*legato*, choppy, energetic, etc.)
- facial and physical involvement

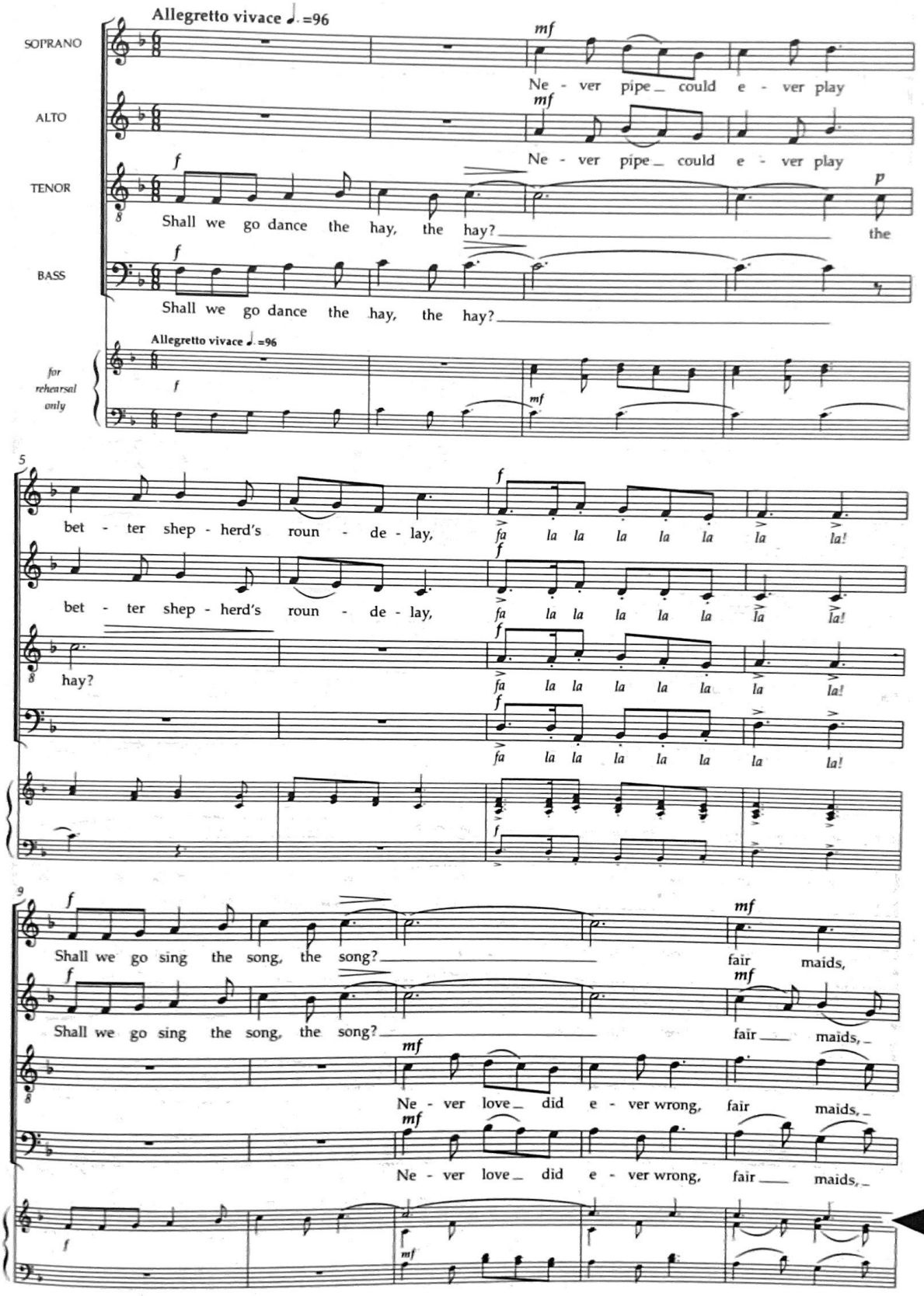
Extension:

Study or listen to other English madrigal-style songs composed in different periods of musical history. Can you determine differences or similarities when you sing them or hear them? (*NS* 6A)

Shall We Go Dance?

For SATB a capella

Traditional Elizabethan Text

CHARLES V. STANFORD (1852-1924)

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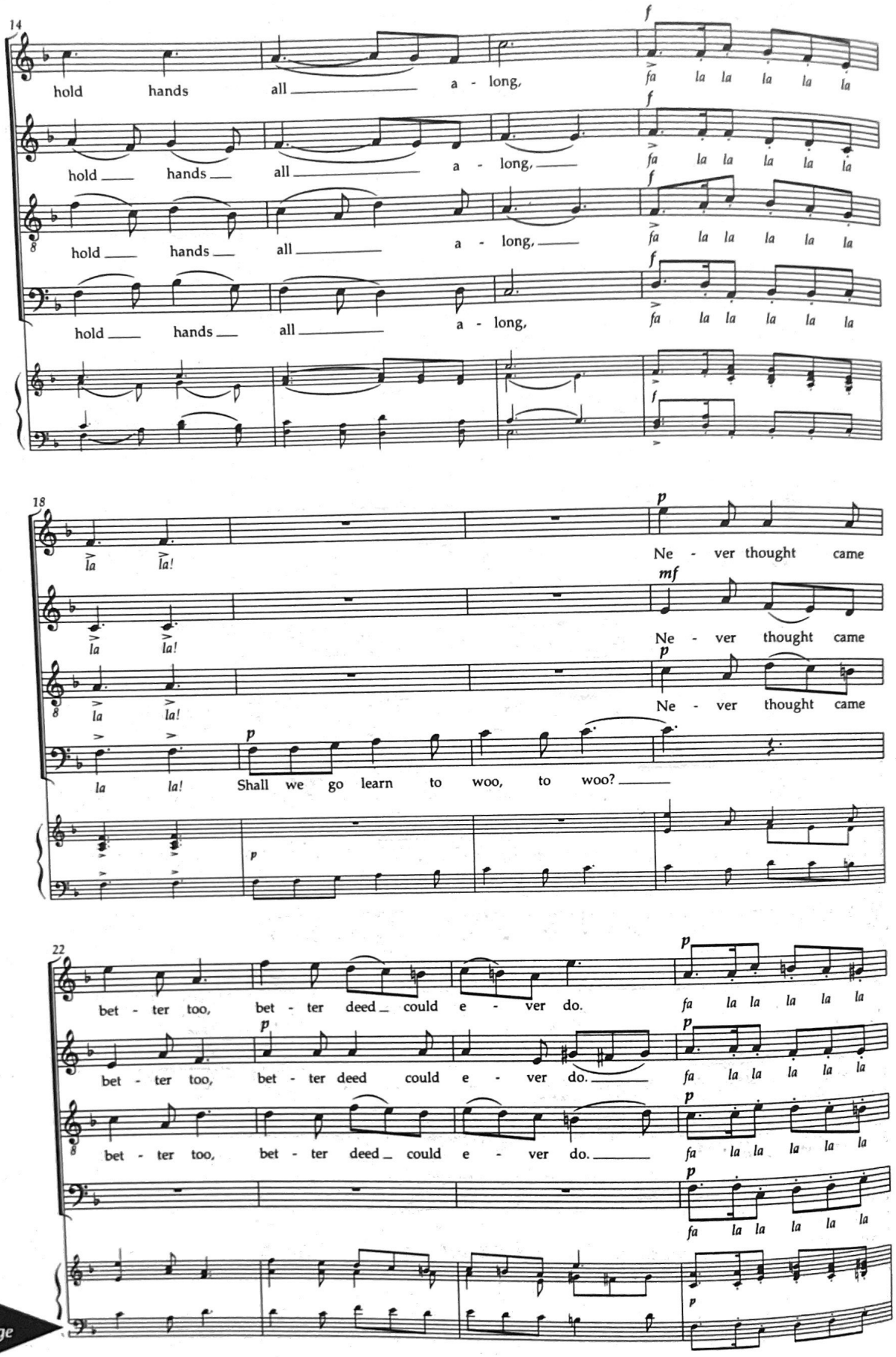
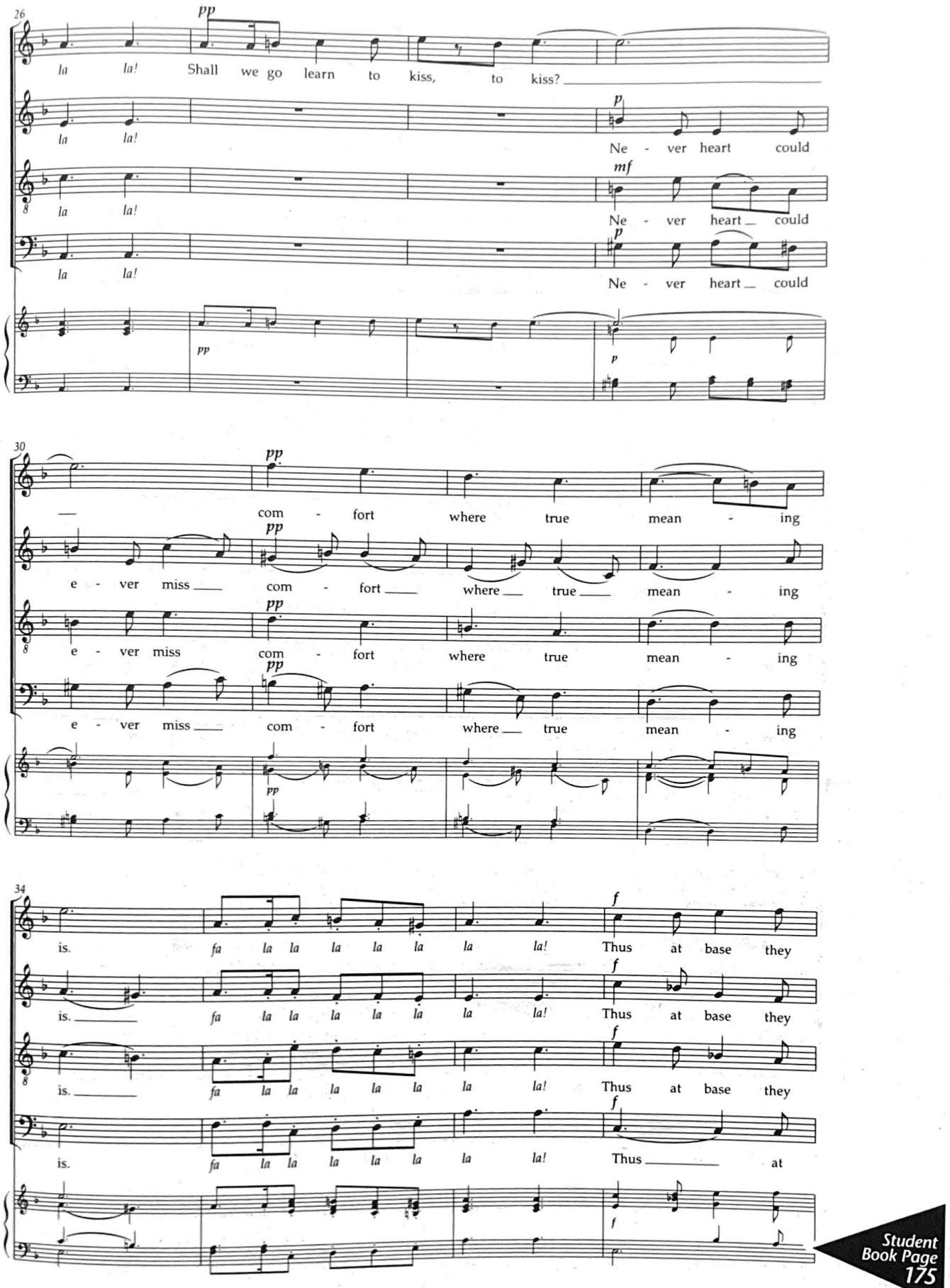

14
hold hands all a - long,
hold hands all a - long,
hold hands all a - long,
hold hands all a - long,
fa la la la la la
18
la la!
Ne - ver thought came
Shall we go learn to woo, to woo?
22
bet - ter too, bet - ter deed could e - ver do.
Student Book Page 174

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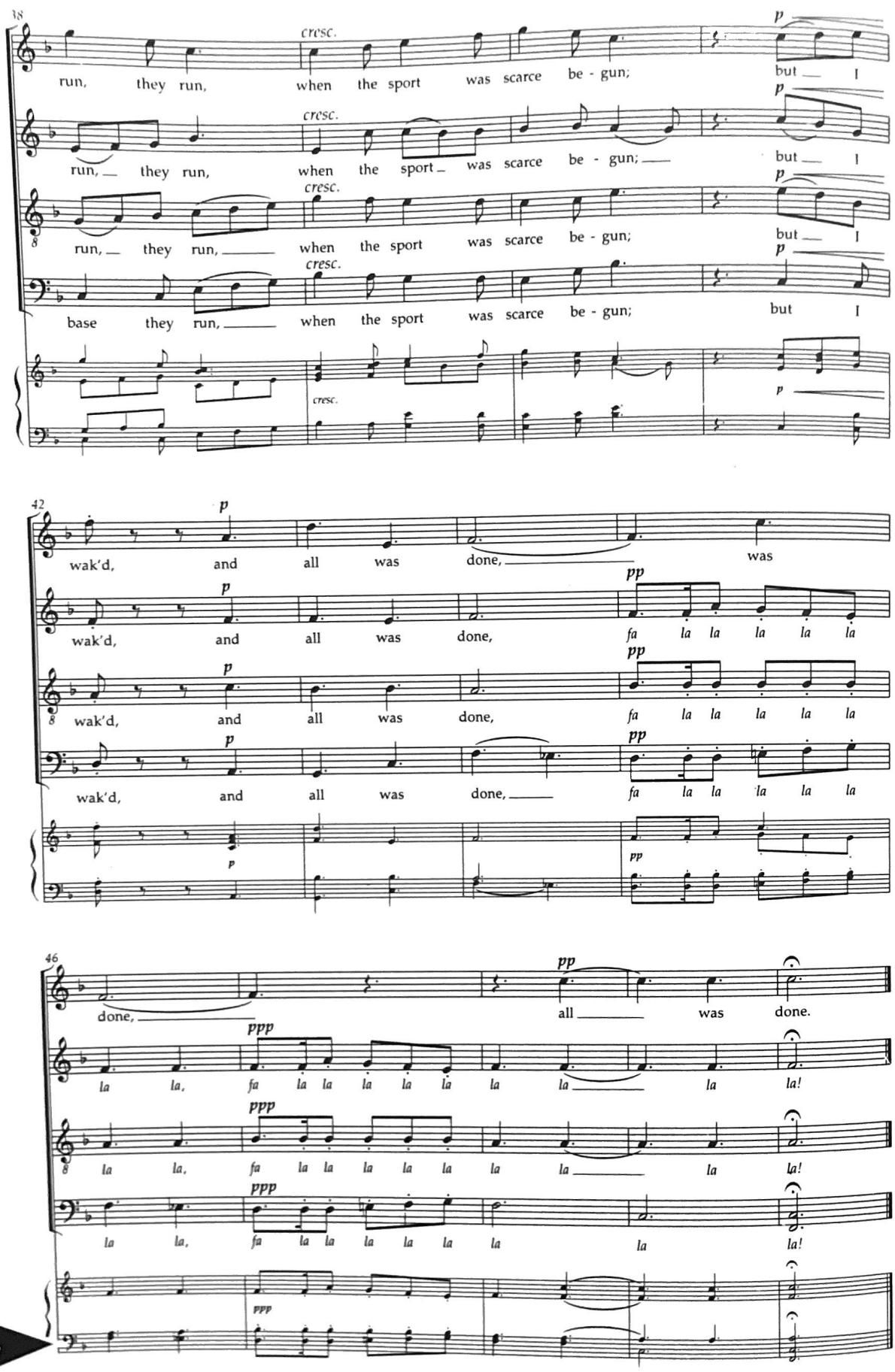
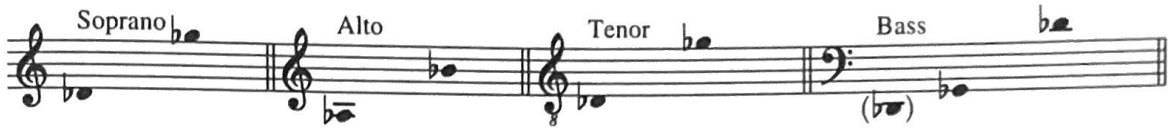

38
cresc.
p
run, they run, when the sport was scarce be - gun; but I
run, they run, when the sport was scarce be - gun; but I
run, they run, when the sport was scarce be - gun; but I
base they run, when the sport was scarce be - gun; but I
42
wak'd, and all was done, was
wak'd, and all was done, fa la la la la la
wak'd, and all was done, fa la la la la la
wak'd, and all was done, fa la la la la la
46
pp
done, all was done.
ppp
la la, fa la la la la la la la la la!
la la, fa la la la la la la la la la!
la la, fa la la la la la la la la!

SILENT NIGHT

Composer: Franz Gruber (1787-1863), arranged by Edwin Fissinger
Text: German Text by Joseph Mohr (1792-1848)

Voicing: SATB
Key: D♭ Major
Meter: $\frac{3}{4}$
Form: Strophic
Style: Legato, arrangement of a carol

Accompaniment: a cappella
Programming: Holiday Concert, Festival

Ranges:

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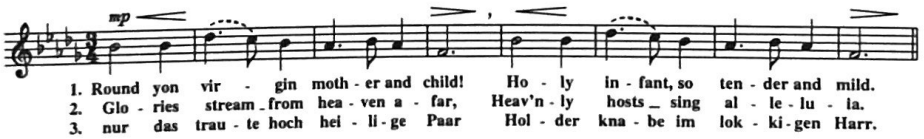
SILENT NIGHT
Composer: Franz Gruber (1787-1863), arranged by Edwin Fissinger
Text: German Text by Joseph Mohr (1792-1848)
Voicing: SATB

Cultural Context:
"Silent Night" was written on December 24, 1818, by the Austrian composer Franz Xavier Gruber. Gruber was director of music and organist at the St. Nicholas church in Oberndorf, Austria. He wrote "Silent Night" at the request of Josef Mohr, one of the priests and the author of the text. The original performance was accompanied by guitar since the organ was broken.

Today "Silent Night" is one of our most loved Christmas carols. This *a cappella* setting emphasizes the beauty of the text with the beauty of the combined voices.

Musical Terms:
carol

Preparation:
- A musical phrase is a unit of melody. The phrase usually consists of a group of notes the last of which rests or pauses. Can you identify the phrases in "Silent Night"? How has the arranger marked them for the singer?
- The choir must bring out the musical content within a phrase. Study the dynamic suggestions for each phrase. Most of the phrases in "Silent Night" have the shape of a mountain top (gradual increase and decrease of intensity). However, not all phrases are "mountain top" type phrases. Some phrases only build in intensity, therefore they continue to increase in volume. Other phrases build in intensity and then suddenly collapse. Practice letting the phrases in this arrangement build in intensity and then taper.
- Sing the two phrases shown below. First, sing on the neutral syllable "soo" bringing out the shape of the phrase. On the second time, use the text of "Silent Night" still bringing out the phrase shape. Can you conduct the phrase shape with your arm? Try singing and conducting the phrase shape simultaneously.

Evaluation:
- As you perform "Silent Night," listen for increases and decreases of intensity within each phrase.
- As you perform other choral literature, analyze the phrase shape.

Objectives:

- The student will develop the ability to correctly shape a phrase. (*National Standard* 1C)
- The student will increase the ability to sing in tune while singing close harmony. (*NS* 1C)
- The student will discuss the effect of dynamic changes on the emotion of the piece. (*NS* 7C)

Historical/Stylistic Guidelines:

Webster's Dictionary defines carol as "a song of joy or praise, especially in honor of the Nativity." Christmas carols are based on the traditional folk song, secular music (including opera) and new tunes specially composed. Arranging carols for two or more voices is a practice which dates back to the 15th century. Fissinger's arrangement captures the beauty of the text with the beauty of the a cappella voices.

Pronuciation Guide:

German: *Stille Nacht! Heilige Nacht!*
Pronunciation: SHTIHL-leh nahkht HAH(ee)-lih-geh nahkht

Alles schaft, einsam wacht
AHL-lehs shahft, AH(ee)n-zahm vahkht

nurdas traute hoch heilege Paar
Noor̃-dahs TR̃AH(oo)-teh hohkh HAH(ee)-leh-geh PAHR̃

Holder knabe im lokkigen Haar
HAWL-dehr̃ KNAH-beh IHM LAW-kih-gehn HAHR̃

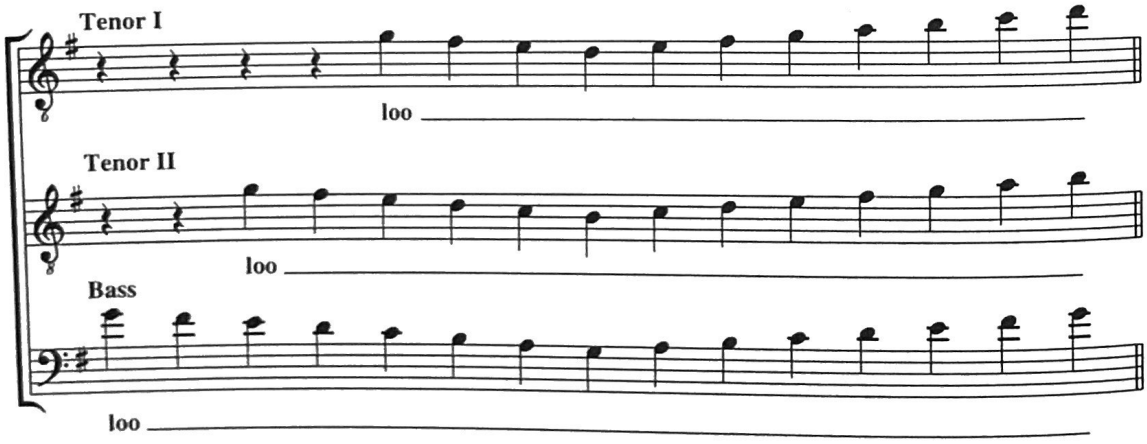
schlaf' in himmlischer Ruh!
shlahf ihn HIHM-lih-shehr̃ r̃oo

r̃ = a slightly rolled or flipped r.

This is the German pronunciation of the first verse of Silent Night.

Vocal Technique/Warm-Ups/Exercises:

Fissinger uses 4-bar phrases throughout this arrangement. The harmony is provided by the Alto, Tenor and Bass parts. In mm. 5-16, the Alto and Tenor parts often move in thirds. Together, they provide interest, movement and warmth in the middle or inner voices. Because the Tenors work so closely with the Altos, they must have a clear and well-produced upper register. Use the exercise below to develop the men's falsetto voice.



Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Begin by asking the Sopranos and Basses to read through their parts together. Next, listen to the Altos and Tenors sing their voice parts. Make the students aware of the 4-bar phrasing used by Fissinger by writing the text on the board as follows:

   Silent night! Holy night:
   All is calm, All is bright.
   Round yon virgin mother and child!
   Holy infant, so tender and mild
   Sleep in heavenly peace,
   Sleep in heavenly peace.

3. Ask the students to bring out the musical and emotional content within each phrase. Surprise, wonder, awe and joy are examples of emotions found in the story of the Nativity. Rehearse each verse and determine which emotion would be appropriate for which verse. Use the dynamics combined with the text to evoke feelings and emotions.

Performance Tips:

- Remind the Sopranos not to scoop in mm. 17-18. Using lots of air, especially in the upper range will keep the tone free and float-like.
- Be careful to enunciate the phrase "Round yon virgin mother and child!" Many choirs sing "Round Jon Virgin."
- If possible, use a German scholar to teach the diction to the third verse.

Evaluation:

- For students to demonstrate their understanding of singing in 4-bar phrases, ask them to transfer the concept to another song like "America, the Beautiful" or another carol like "Hark, the Herald Angels Sing." Are they able to phrase correctly? Encourage them to bring out the musical and emotional content of each phrase. (*NS* 7A)
- Ask students to identify other songs or Christmas carols with 4-bar phrases. (*NS* 6A)

Extension:

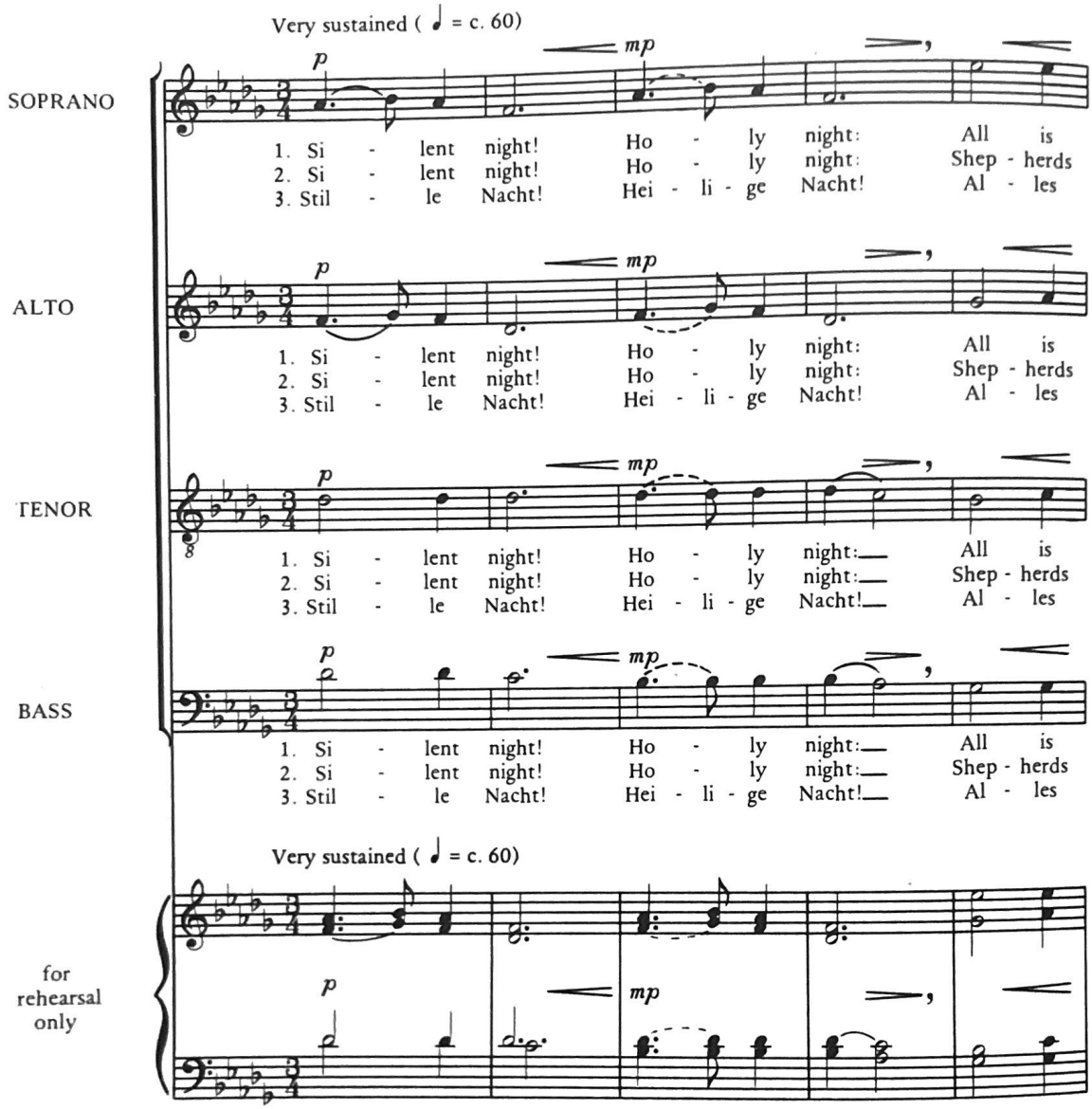
- Encourage students to arrange a Christmas carol for the choir. The students could analyze the phrasing and how the text influenced the new arrangement. Record any new arrangements of carols created by students. (*NS* 4B)
- A fourth verse could be created by printing the English translation of the third verse in the program. Invite the audience to sing with the choir on the final verse.

Silent Night

For SATB a cappella

German Text by
JOSEPH MOHR (1792-1848)

Music by FRANZ GRUBER (1787-1863)
Arranged by EDWIN FISSINGER



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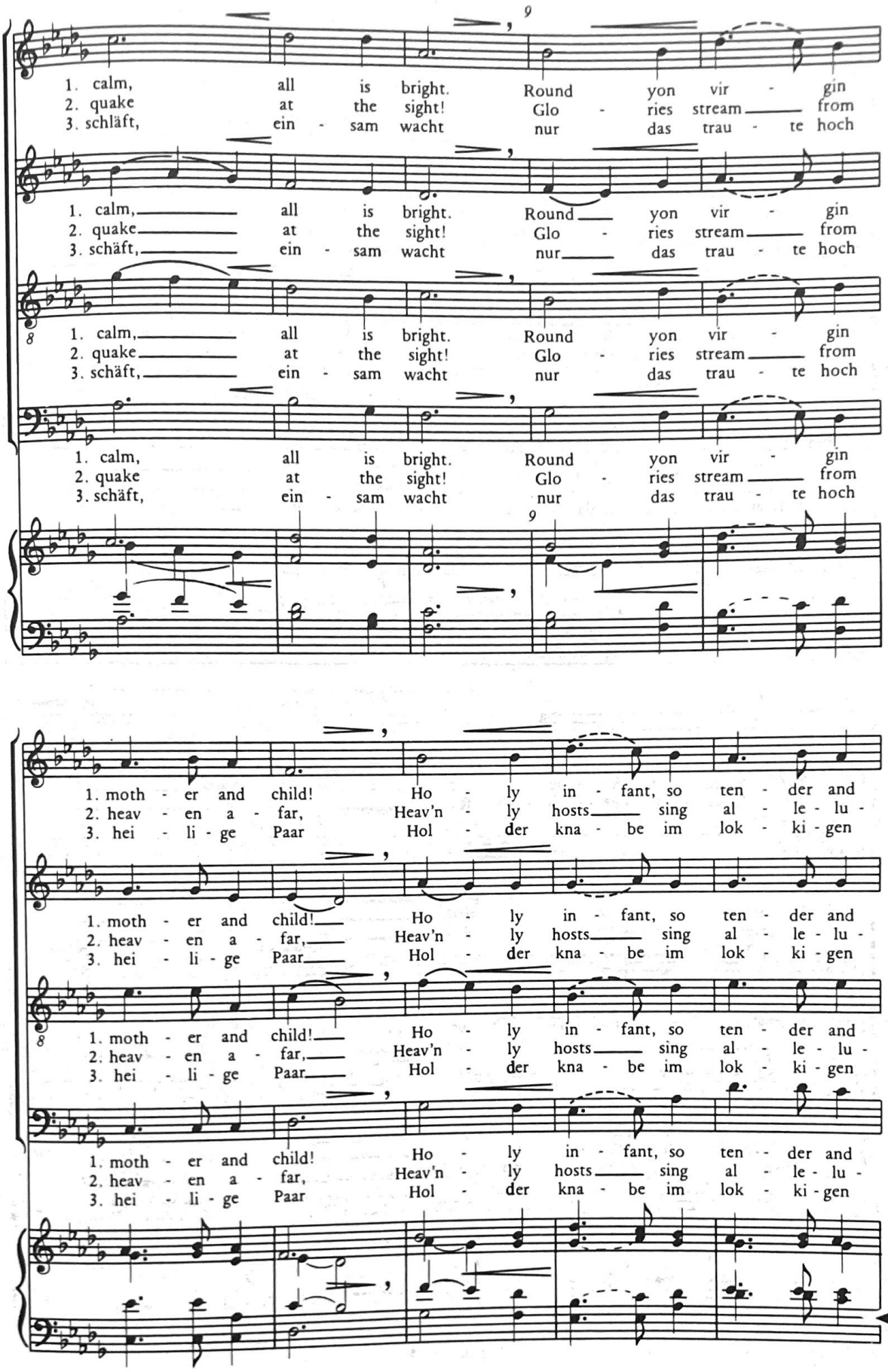

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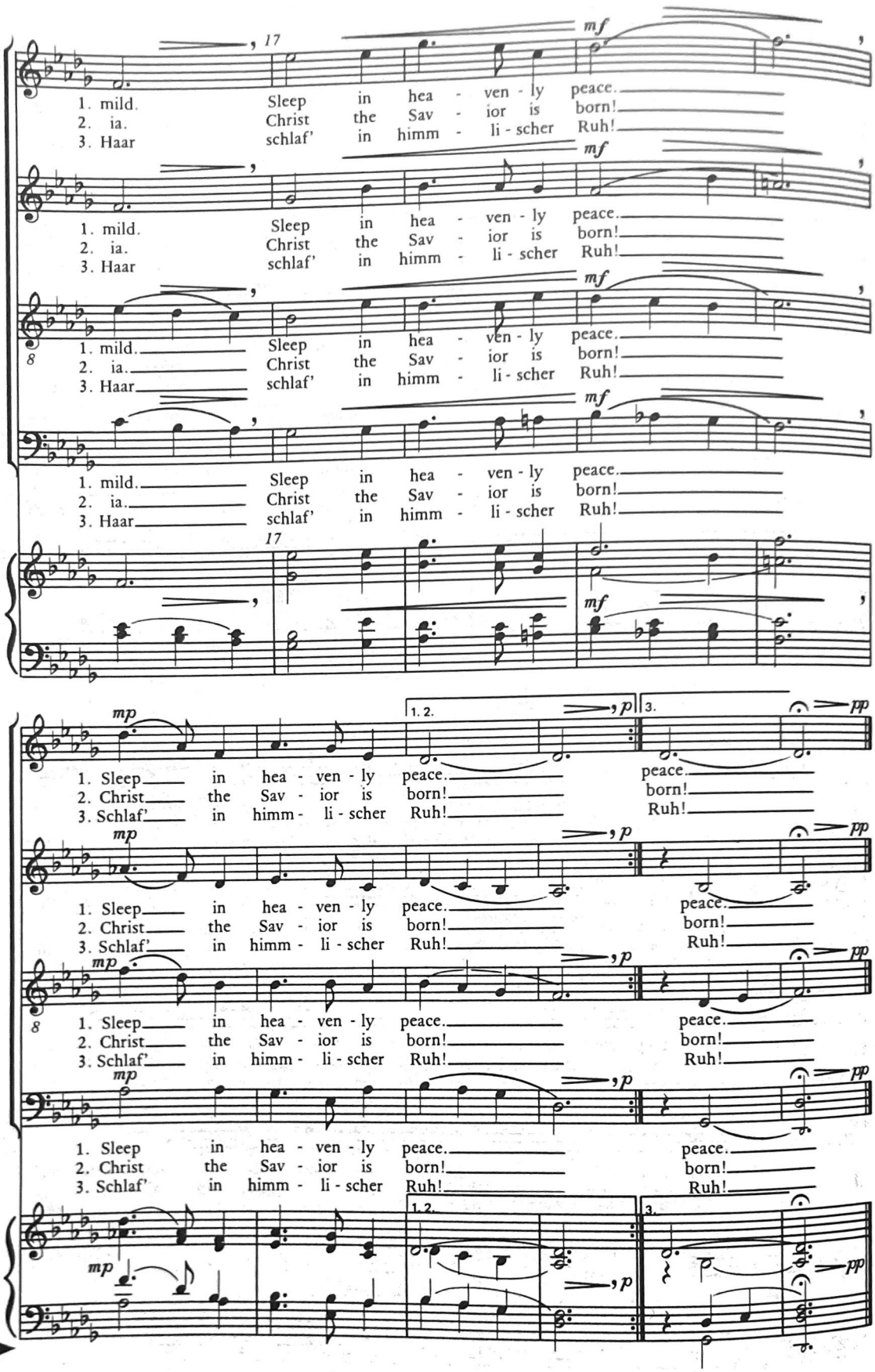

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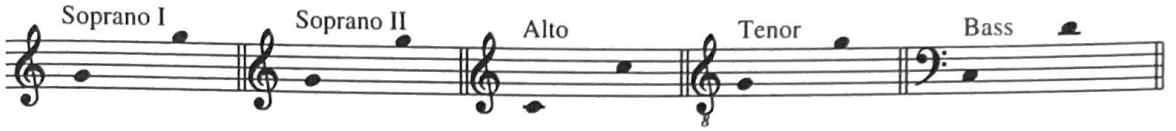
SURREXIT PASTOR BONUS (THE SHEPHERD HAS ARISEN)

Composer: Orlando di Lasso (1532-1594), edited by Carl Deis
Text: Liturgical Latin, English Text by Gustave Reese
Voicing: SSATB

Key: C Major, G Major
Meter: C
Form: Through-composed
Style: Renaissance motet

Accompaniment: a cappella
Programming: Seasonal. Closes with a stirring "alleluia" section

Ranges:

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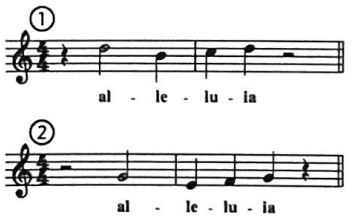
SURREXIT PASTOR BONUS (THE SHEPHERD HAS ARISEN)
Composer: Orlando di Lasso (1532-1594), edited by Carl Deis
Text: Liturgical Latin, English Text by Gustave Reese
Voicing: SSATB

Cultural Context:
Orlando di Lasso (often referred to by his English name, Lassus), trained in his youth as a Belgian choirboy, was one of the most versatile and prolific Renaissance composers.

Music of this period often employed the following characteristics: *melismas* (an extended vocal passage of many notes sung on one syllable), *counterpoint* (melody against melody) and *imitation* (the restatement in close succession of a theme). Music of the Renaissance period did not contain barlines, style markings, or dynamic indications. The marks in this edition were made by the editor.

Musical Terms:

Con molto tranquillo	*più*	*marcato*
melisma	counterpoint	imitation
Renaissance		

Preparation:
Sing the following phrases from the "alleluia" section. Look in your music and note how the phrases recur and overlap throughout. Since imitation of a principle phrase or theme gives unity to the work, the melodic idea (principle theme) should be emphasized when it occurs in your part.

Pronunciation Guide:

Latin: *Surrexit pastor bonus,*
Pronunciation: soo-R̄EHKS-eet PAH-staw̄r BAW-noos

qui animam suam posuit pro ovibus suis,
quee AH-nee-mahm SOO-ahm PAW-soo-eet p̄raw AW-vee-boos SOO-ees

et pro grege suo, mori dignatus est, alleluia.
eht p̄raw GR̄EH-geh SOO-aw MAW-r̄ee dee-NYAH-toos ehst ah-leh-LOO-yah

* r̄ = flippled or rolled r.

Evaluation:
- Find imitation in the beginning of this work. Which voices imitate each other? Practice the imitation.
- Look for other characteristics of Renaissance music in this work (melisma, counterpoint and imitation).

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(Answers to Student Page)
Evaluation:
- *The Tenor imitates the Soprano I (mm. 4-7), the Bass imitates the Alto (mm. 4-7), and the Soprano II imitates the Soprano and Tenor (mm. 7-10).*
- *Melismas and counterpoint abound. The first example of melisma is in the Soprano II at m. 3.*
- *Word painting can be found when the voices rise on the passages describing "arisen" and descend on passages containing "laid down." The key change at m. 20 evokes a feeling of coming to life on "and they, His sheep, might live."*

Objectives:

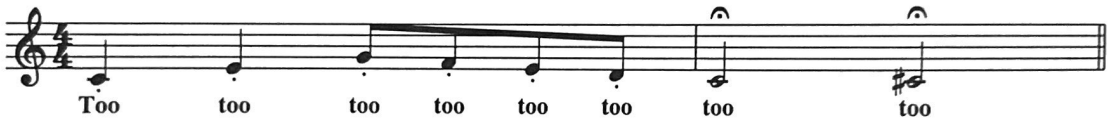
- The student will develop performance techniques of the Renaissance Period which includes *a cappella* polyphony. (*National Standard* 6B, 6C, 9A)
- The student will study compositional techniques of word painting, melisma, imitation and counterpoint. (*NS* 5D, 6A, 1C)
- The student will develop proper Latin diction through the correct use of vowel shapes and syllabic stress. (*NS* 1C)

Historical/Stylistic Guidelines:

Writer Cecil Gray described Orlando di Lasso as "The musical embodiment of the spirit of the Renaissance...a dual personality in whom two opposite tendencies (the ancient and the modern world) meet in perpetual conflict." Di Lasso was the master of the motet. He wrote with a dramatic approach to the text. This can especially be seen in the intensity of the final alleluias of "Surrexit pastor bonus." The thick texture and use of imitation build into a fervent ending.

The greatest development of choral music occurred in the Renaissance period. Coloristic effects, creative voicing, use of key changes and word painting were used to capture the meaning of the text. Di Lasso is seen to be a profound and inquiring composer whose influence can be seen in Bach and Brahms.

Vocal Technique/Warm-Ups/Exercises:

The vocal style of the Renaissance requires a lighter, relatively heady tone. Singers should be encouraged to use minimal vibrato. Tenors should employ falsetto and Basses use the head voice in higher passages. Use the exercise below to focus on tone development:

Repeat exercise ascending by 1/2 steps.

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Discuss the material found in the Cultural Context section on the student page.
3. Although the parts overlap, section the piece for the purpose of study. Begin with the first theme (Soprano - mm. 1-11).
4. Chant the Latin for the first section. Encourage the singers to use tall vowels. Be careful not to sustain the S in words such as "pastor" and "bonus."
5. Singers should have independence of their line before combining voices.
6. Encourage a light head tone while working.
7. Encourage the students to physically feel the pulse of the rehearsal tempo through conducting or tapping the beat. This is especially important when cross-rhythms prevail.
8. Isolate the imitative parts in the "alleluia" section. Begin with the Tenor part in m. 39 and Soprano II in m. 40. Work the cross rhythms in the Tenor and Bass parts in the same manner. Encourage precision.

Performance Tips:

- The contrapuntal style of this work consists of overlapping phrases. Work to stagger the breathing and find suitable places for catch breaths so the momentum of the piece will flow.
- Because the lines are closely interwoven, clarity of each part is essential. Have every third singer place a light D sound on each eighth note in melismatic passages.

Evaluation:

Divide the choir into small ensembles. Divide the piece into sections and assign each section to an ensemble. Due to overlapping phrases, you may have a measure where two ensembles sing. Encourage the students to listen for clarity of line, pure tone, clear Latin diction. Use this method to demonstrate the style desired. When one ensemble achieves success with a section, have the other ensembles echo-sing. (*NS* 7A)

Extension

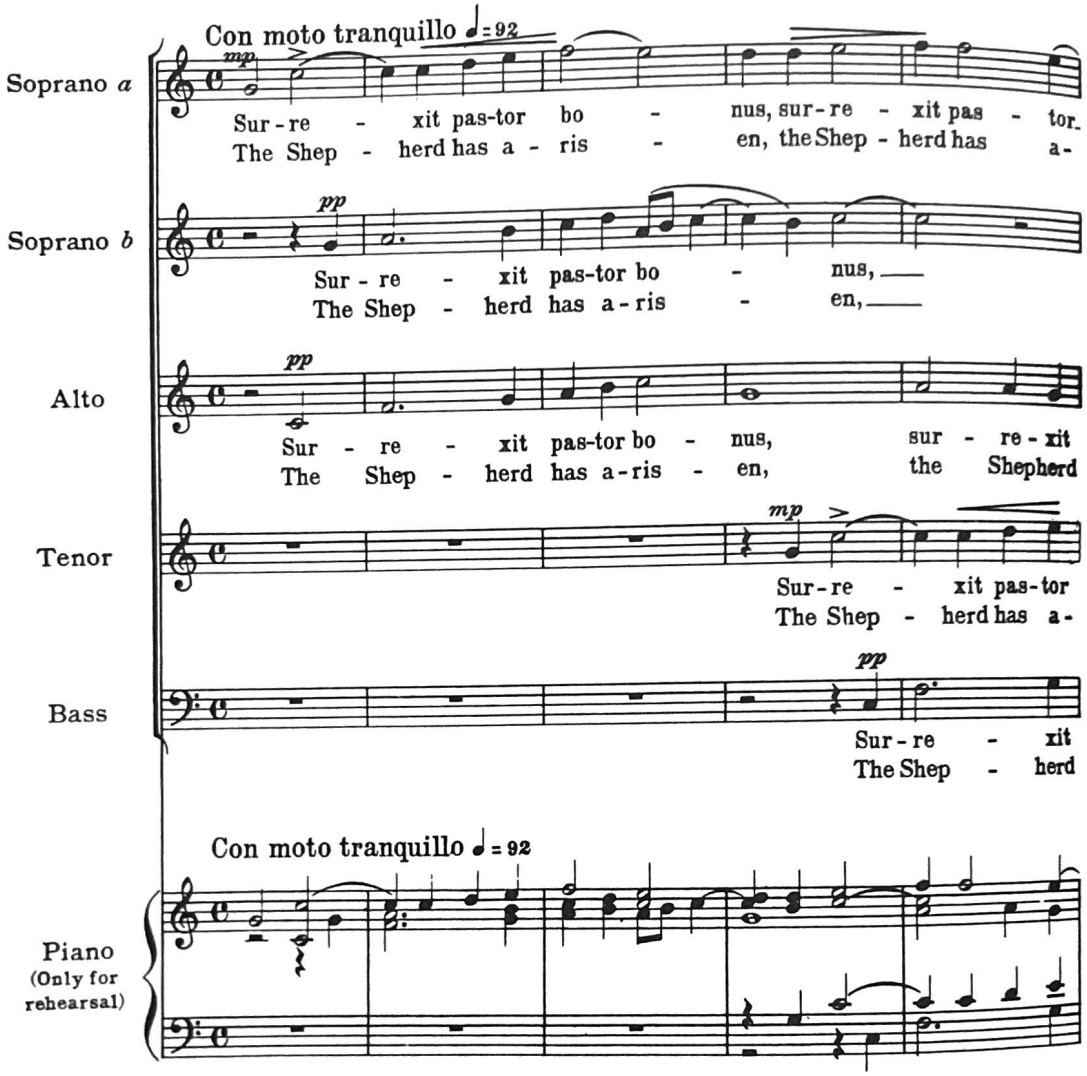
There is a vast amount of Renaissance literature available on cassette or CD. Play music of Di Lasso and Palestrina. Have the students discuss the style, tone and other aspects you have studied while learning this piece. (*NS* 6A)

Surrexit Pastor Bonus

(The Shepherd Has Arisen)

For SSATB a cappella

English Text by
GUSTAVE REESE

ORLANDO DI LASSO (1532-1594)
Edited by CARL DEIS

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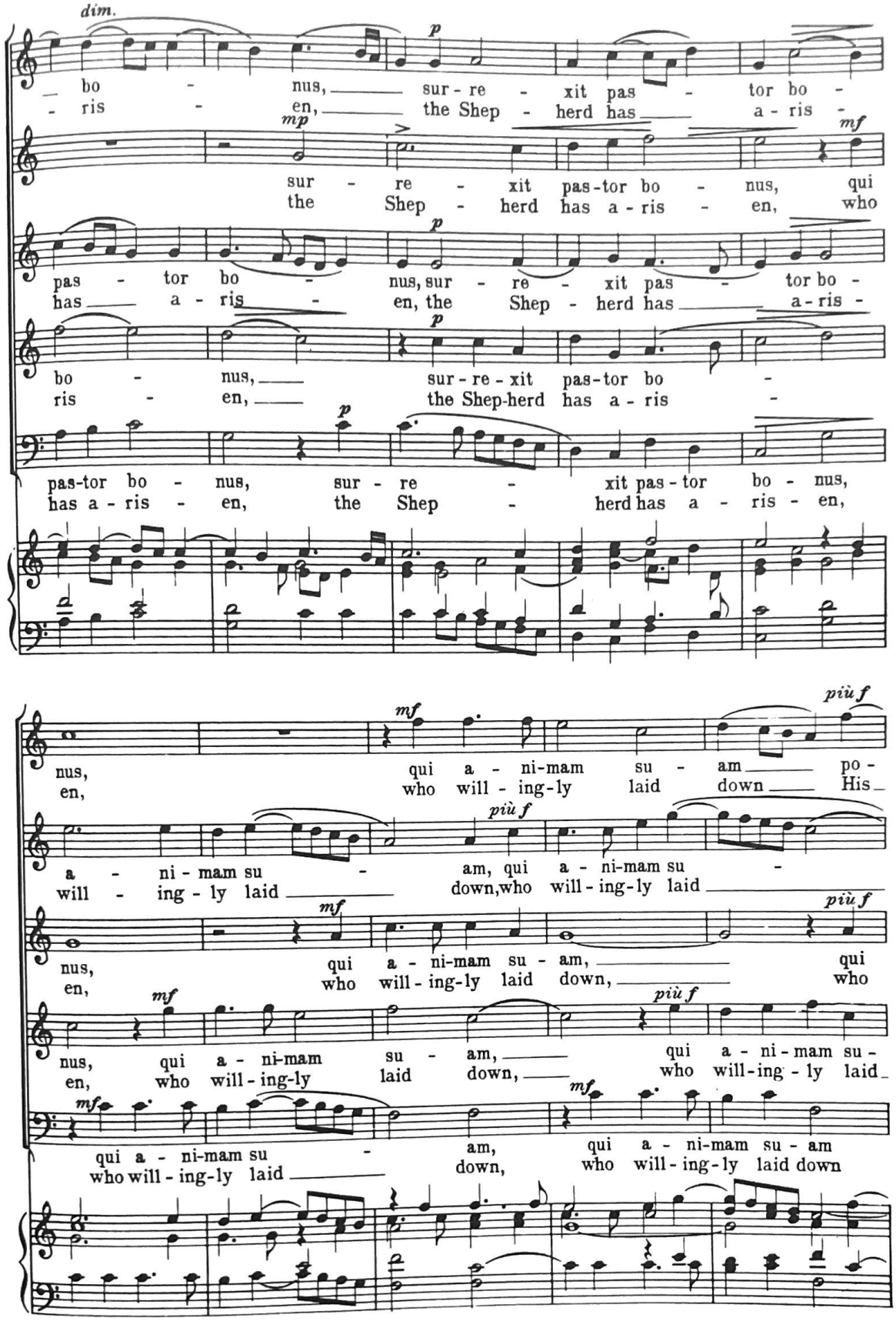
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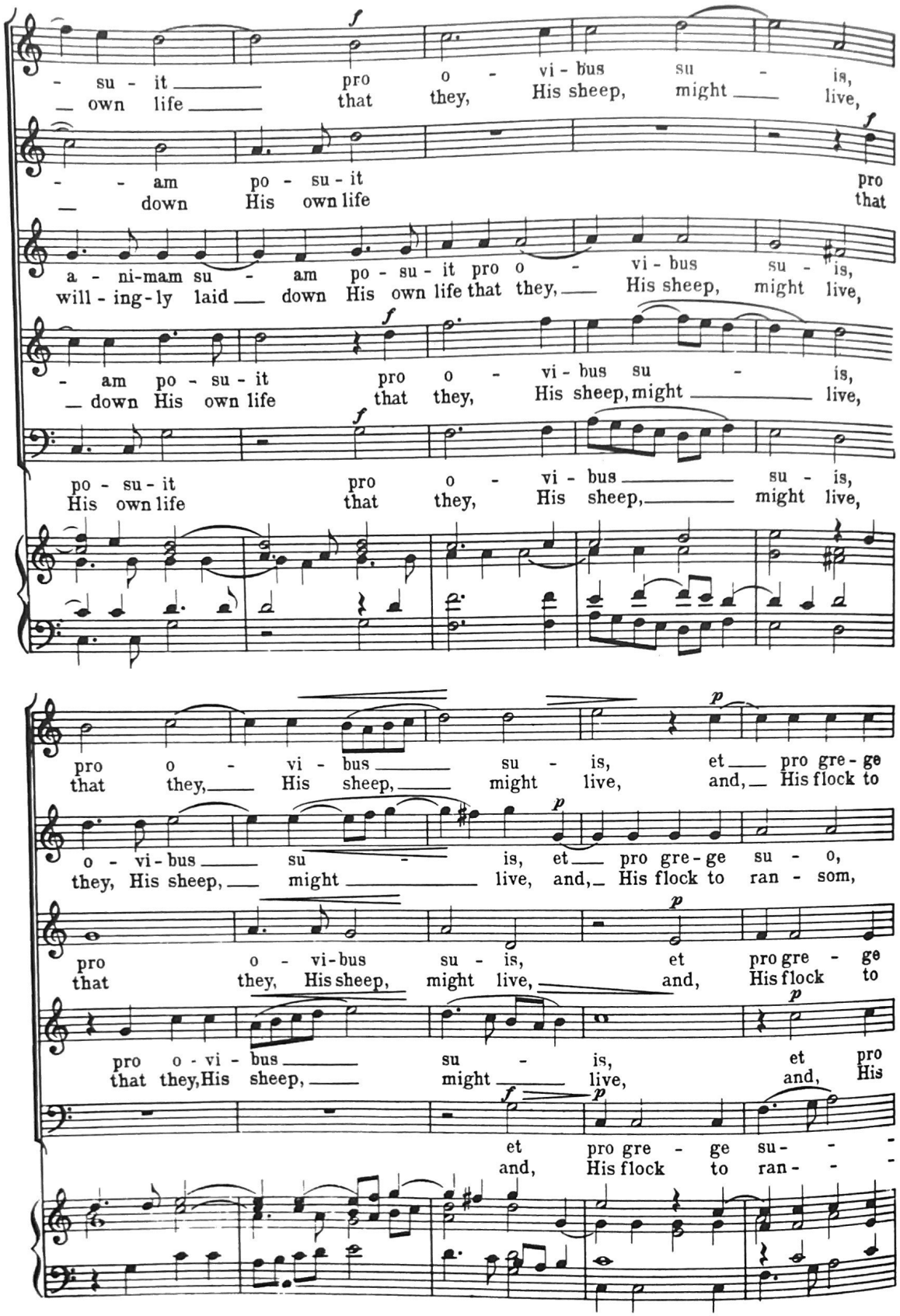
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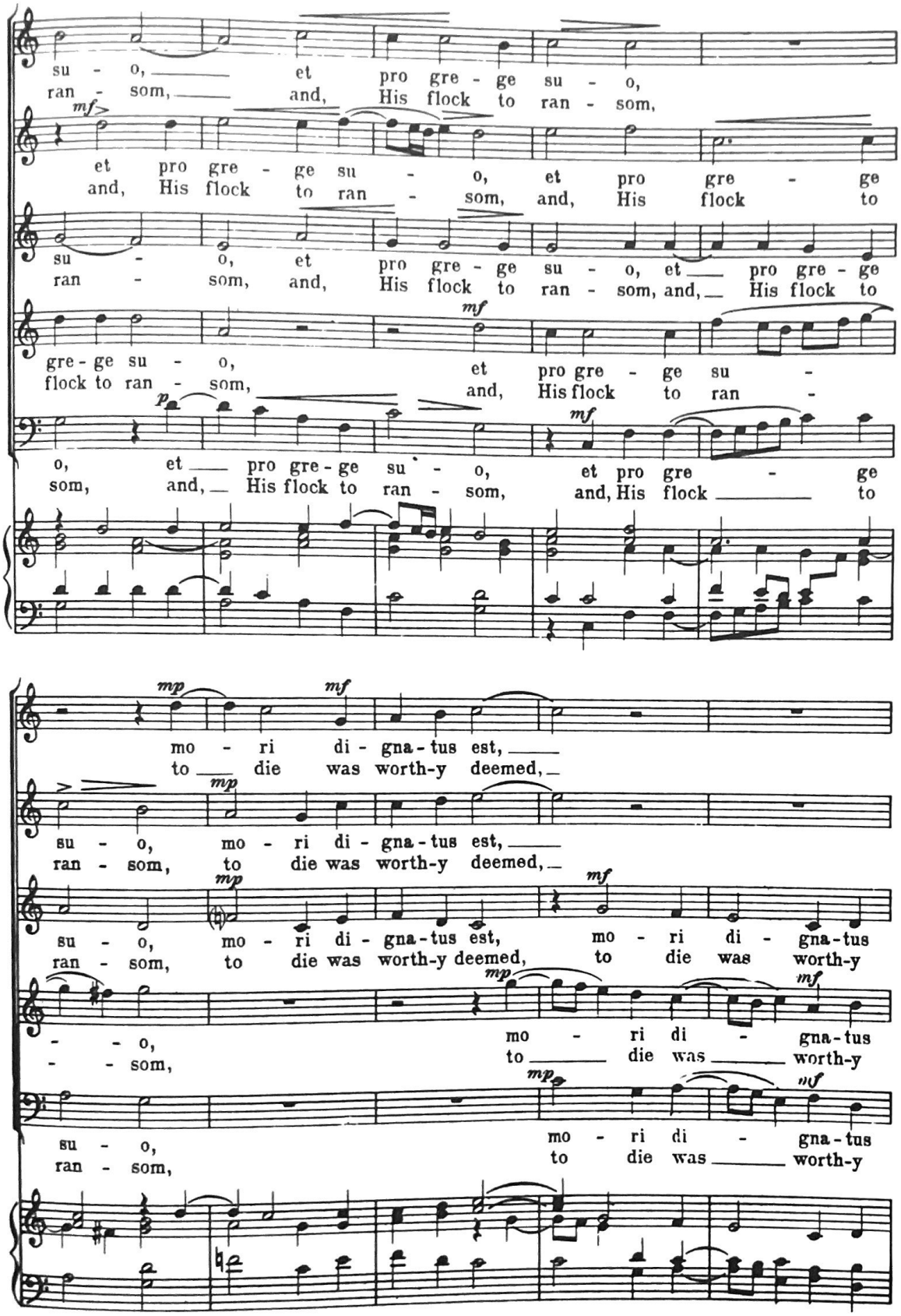

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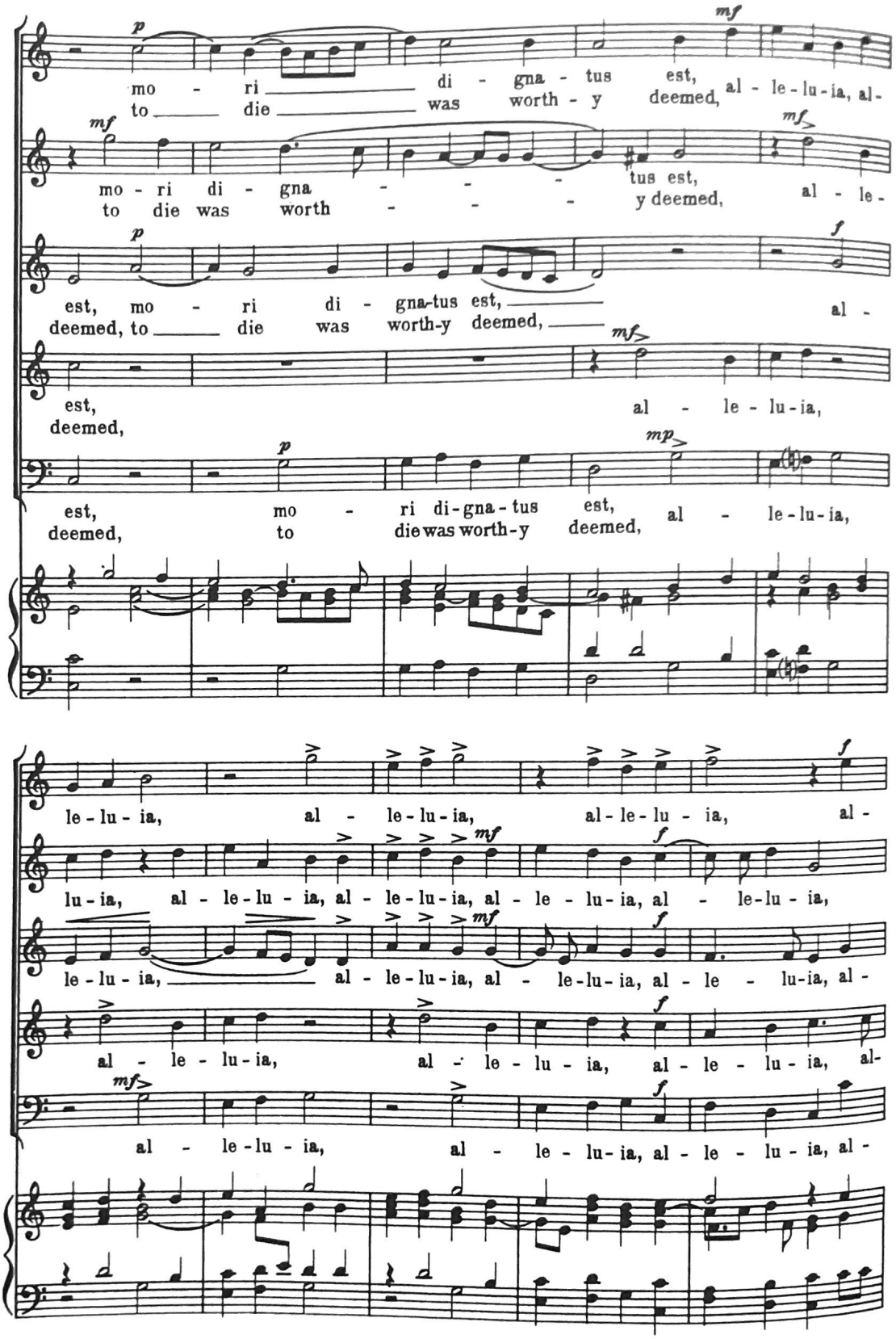
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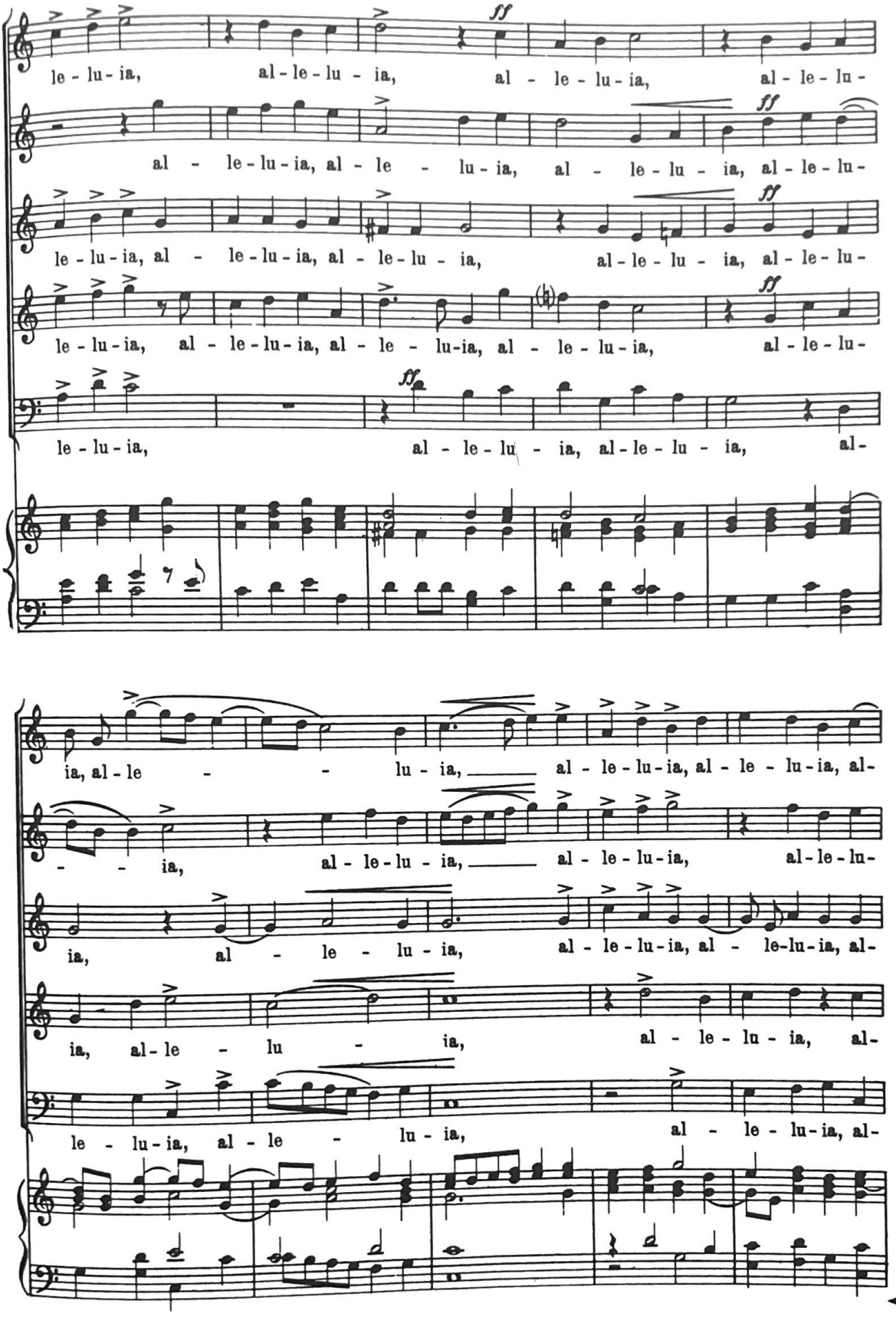
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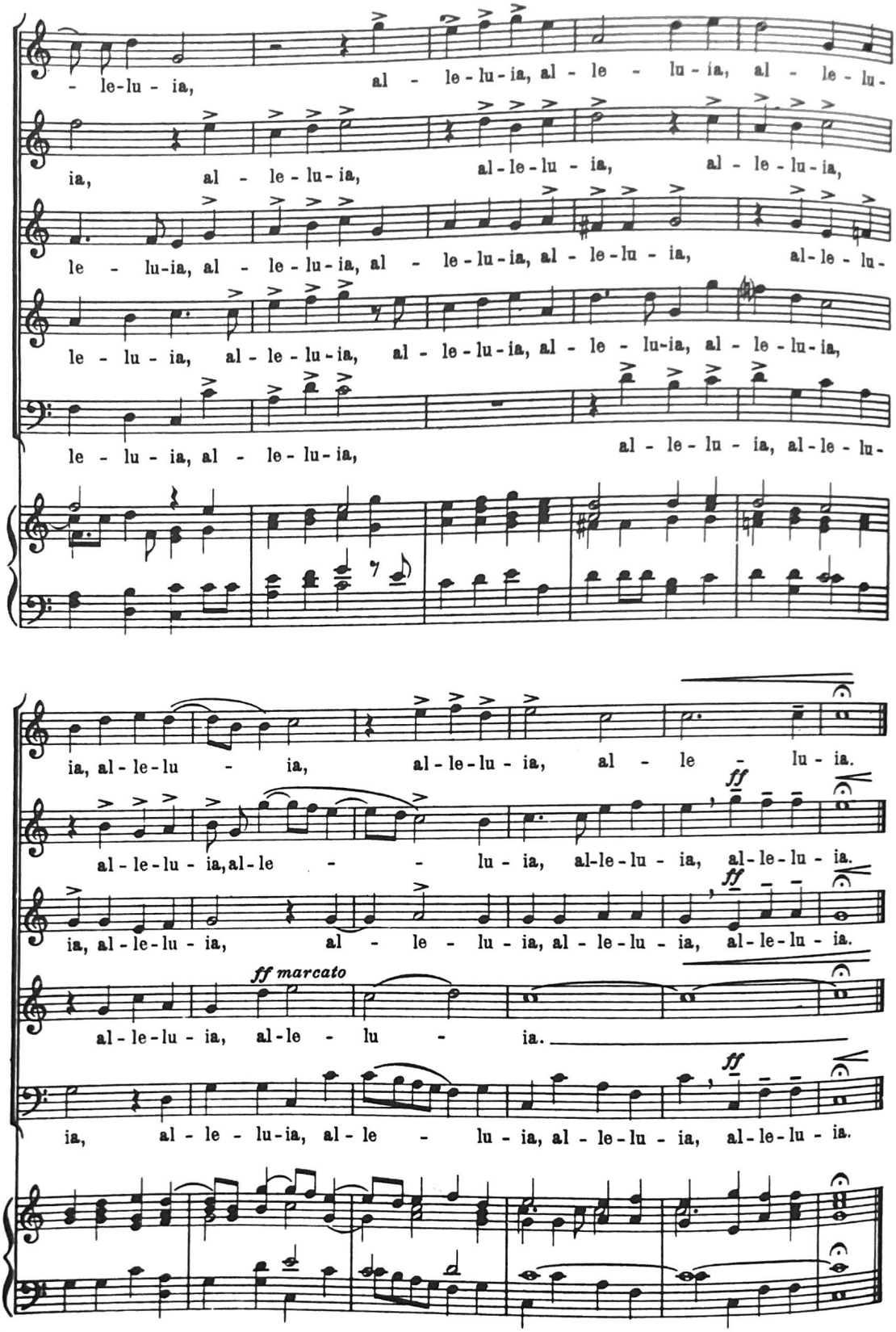
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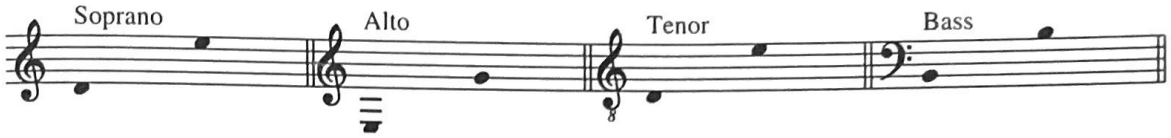
TU PAUPERUM REFUGIUM (THOU REFUGE OF THE DESTITUTE) (from *Magnus es tu, Domine*)

Composer: Josquin Des Prez (ca. 1450-1521), edited by Lowell P. Beveridge
Text: Traditional Latin, English translation by Lowell P. Beveridge
Voicing: SATB
Key: Phrygian mode
Meter: C, $\frac{3}{2}$
Form: ABC
Style: Renaissance
Accompaniment: a cappella
Programming: Concert, Festival, Contest

Ranges:

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TU PAUPERUM REFUGIUM (THOU REFUGE OF THE DESTITUTE) (from *Magnus es tu, Domine*)
Composer: Josquin Des Prez (ca. 1450-1521), edited by Lowell P. Beveridge
Text: Traditional Latin, English translation by Lowell P. Beveridge
Voicing: SATB

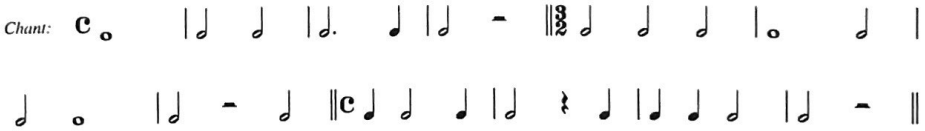
Cultural Context:
Josquin Des Prez was a prolific composer during the Renaissance period. His works include about twenty masses, one hundred motests, and seventy chansons and other secualr vocal works. Martin Luther said of Des Prez "He is the master of notes. They must do as he wills; as for other composers, they have to do as the notes will."

This work is a motet, a sacred vocal work written in polyponic style without accompaniment. Music of the Renaissance period did not contain barlines, style markings, or dynamic indications. The marks in this edition were made by the editor.

Musical Terms:

Lento	motet	tactus
mass	chanson	Renaissance

Preparation:
"Tu Pauperum Refugium" has three sections (A B A), also identified by the meters C , 3/2, C. Practice chanting the rhythm keeping the beat constant (♩ = 72, ♩ = 72, ♩ = 72). During the 16th Century, the term *tactus* was used for the beat. You will feel the tactus in each section, but its representation will change from quarter note to half note and back to quarter note. The exercise below will help you achieve a smooth transition from section to section.



Practice each vocal line on an "oo" vowel to increase the beauty of each independent part. Remember, in the Renaissance Period barlines were not written in the score. Allow the Latin text to determine the metrical groupings.

Evaluation:
Analyze a recorded performance of this piece by your choir:

- Are the transitions from C to 3/2 and back to C sung smoothly?
- Does the *tactus* stay constant?

Objectives:

- The student will develop proper Latin diction through the correct use of vowel shapes and syllabic stress. (*National Standard* 1C)
- The student will develop choral performance techniques of the Renaissance era. (*NS* 1C)
- The student will discuss the musical characteristics of a Renaissance polyphonic piece using appropriate musical terminology. (*NS* 6B)

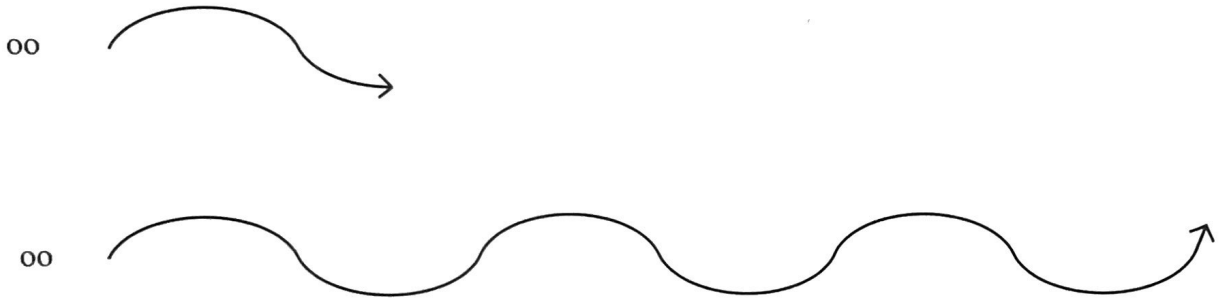
Historical/Stylistic Guidelines:

"Tu pauperum refugium," taken from the motet *Magnus es tu, Domine*, is an example of polyphonic sacred music of the Renaissance. The motet originated in the 13th century and was usually written in three parts: the tenor (plainsong), the duplum and the triplum. By the 16th century, the motet was usually unaccompanied and based on a Latin sacred text. Imitation was often used in motets, but other elements, such as homophony, paired voices and motive repetition may be found, also.

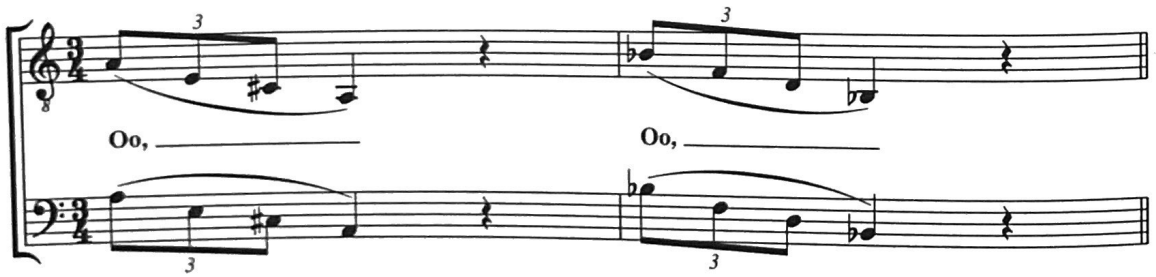
Almost all 16th century composers wrote motets, but some of the most important composers of the motet were Josquin Des Prez, Giovanni Gabrieli, Orlando di Lasso, Giovanni Palestrina and Tomas Luis de Victoria.

Vocal Technique/Warm-Ups/Exercises:

- The Soprano and Alto parts were originally written for male singers. During the 16th century, only boys and men were permitted to sing in the church. When women sing these vocal parts, they should imitate the sound of a young boy's voice. Usually this also means that the women should use less vibrato.
- Use sirens or glides to warm-up the head voice and the male falsetto voice.



- Discuss the above paragraph with the class. Have them listen for a pure, light tone, with less vibrato. An interesting experiment would be to place a few male voices (singing in their falsetto voice) in the Soprano and Alto sections. The women could then "color" their voices to match the male sound.
- Sign the exercise below to develop range and flexibility. Listen for less vibrato in the voices.



Repeat exercise ascending by 1/2 steps.

Rehearsal Guidelines and Notes
Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Review the material found in the Cultural Context and Preparation sections on the student page.
3. Briefly discuss modes and explain the pattern of whole steps and half steps in the Phrygian mode. (F♯-G-A-B-C♯-D-E-F♯)
4. Sing through the voice parts on your preferred method of sight-singing.
5. Prepare a handout of the Latin text. Have the students underline the stressed syllable of each word.

Pronunciation Guide:

Latin: *Tu pauperum refugium, tu languorum remedium,*
Pronunciation: too PAH(oo)-peh-r̃oom r̃eh-FOO-jee-oom too lahn-G(oo)AW-r̃oom r̃eh-MEH-dee-oom

spes exsulum, fortitudo, laborantium,
spehs EHK-soo-loom fawr̃-tee-TOO-daw lah-baw-R̃AHN-tsee-oom

via errantium, veritas et vita.
VEE-ah eh-R̃AHN-tsee-oom VEH-r̃ee-tahs eht VEE-tah

Et nunc Redemptor, Domine, ad te solum confugio,
eht noonk r̃eh-DEHMP-tawr̃ DAW-mee-neh ahd teh SAW-loom kawn-FOO-jee-aw

te verum Deum adoro,
teh VEH-r̃oom DEH-oom ah-DAW-r̃oom

in te spero, in te confido, salus mea, Jesu Christe.
een teh SPEH-r̃aw een teh kawn-FEE-daw SAH-lus MEH-ah YEH-soo KR̃EE-steh

Adjuva me, ne unquam obdormiat in morte anima mea.
ahd-YOO-vah meh neh OON-kwahm awb-DAWR̃-mee-aht een MAWR̃-teh AH-nee-mah MEH-ah

*r̃ = flipped or rolled r.

Translation:
Thou art the refuge of the poor,
thou art the remedy of the weak.
The hope of the exiled, the strength of the heavy-laden.
The path of the errant, the truth and the light.
And now, Redeemer Lord, to thee alone I come for aid.
Thee, true God, I worship in thee I hope,
in thee I trust Jesus Christ, my Salvation.
Help me, lest at any time, my soul might die in sin.

6. A sequence of rehearsal could be organized by compositional techniques of the Renaissance.

Homophonic Passages:	mm. 1-5, 12-15, 34-46, 51-60
Paired Voices (S/A and T/B):	mm. 21-27, 27-33, 47-48, 49-50
Polyphony:	mm. 9-11, 16-33, 60-69
Melisma:	mm. 44-46

7. Text painting (where the music sounds like the meaning of the words) is another practice of the composers of the Renaissance period. Ex. "in morte" = in death (downward line).
8. Use form letters in rehearsal. This will reinforce the students' understanding of the piece.
   A = mm. 1-33
   B = mm. 34-46
   C = mm. 46-69

Performance Tips:

- When singing the opening phrase, develop a light, but linear (smooth, connected) ensemble sound. Ask the Basses not to overshadow the choir. The first phrase is quite transparent, but sheer beauty when sung with pure vowels and a sensitive tone.
- Check posture and breathing techniques. Ask the students not to "hold" the breath as they sing long, sustained phases. Instead, they should sing on the breath, sending air through the phrase.
- The emotion of the performer is somewhat reserved—like that of one who is in awe of the Deity.
- The Tenors and Basses should mentally sing the Soprano/Alto part at mm. 21-27. They should be ready to enter at m. 27—the Tenors by hearing the C♯ of the Alto section and the Basses by mentally hearing the tonic. Ask the Sopranos and Altos to repeat this same process in m. 34.
- Keep the underlying pulse consistent whether quarter note or half note.
- Sing dynamics that emerge from the text.
- Point out any crossed voicing that occurs between parts (m. 61).

Evaluation:

- Ask the students to listen for and discuss the following: (*NS* 7A)
  - Is the syllabic stress in each Latin phrase sung correctly?.
  - Is the Bass section over-singing the other sections?
  - Is the tactus consistent between the sections of the music?

- Have the students write down on a piece of paper the following: (*NS* 9A)
  - three elements of Renaissance music.
  - three composers who wrote motets.
  - the form of "Tu pauperum refugium."

Extension:

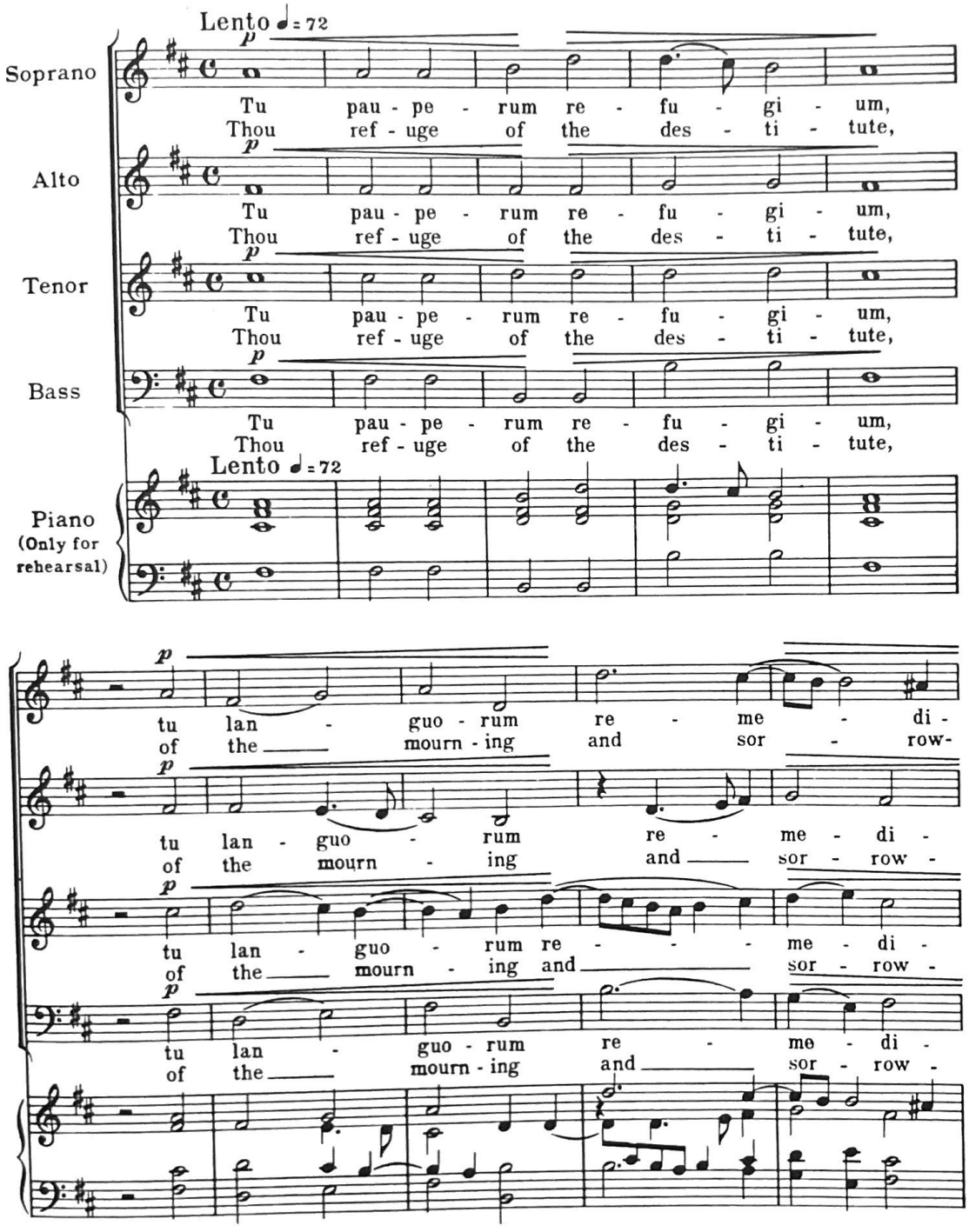
Find a room with a high ceiling to rehearse "Tu pauperum refugium." Let the students enjoy the make-believe cathedral setting. (*NS* 7C)

Tu Pauperum Refugium

(Thou Refuge of the Destitute)

For SATB a cappella

English translation by
LOWELL P. BEVERIDGE

JOSQUIN DES PREZ (ca. 1450-1521)
Edited by LOWELL P. BEVERIDGE

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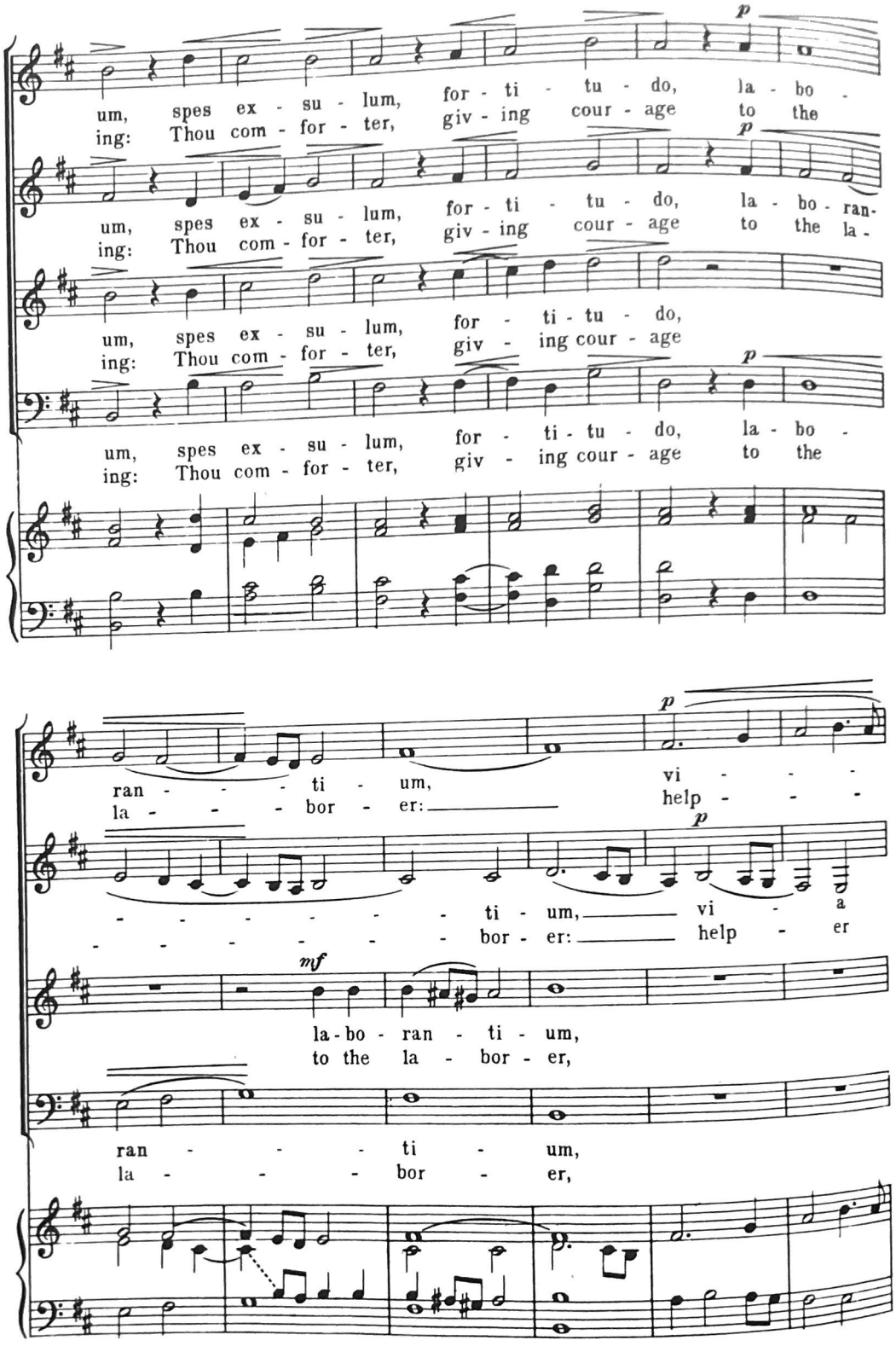
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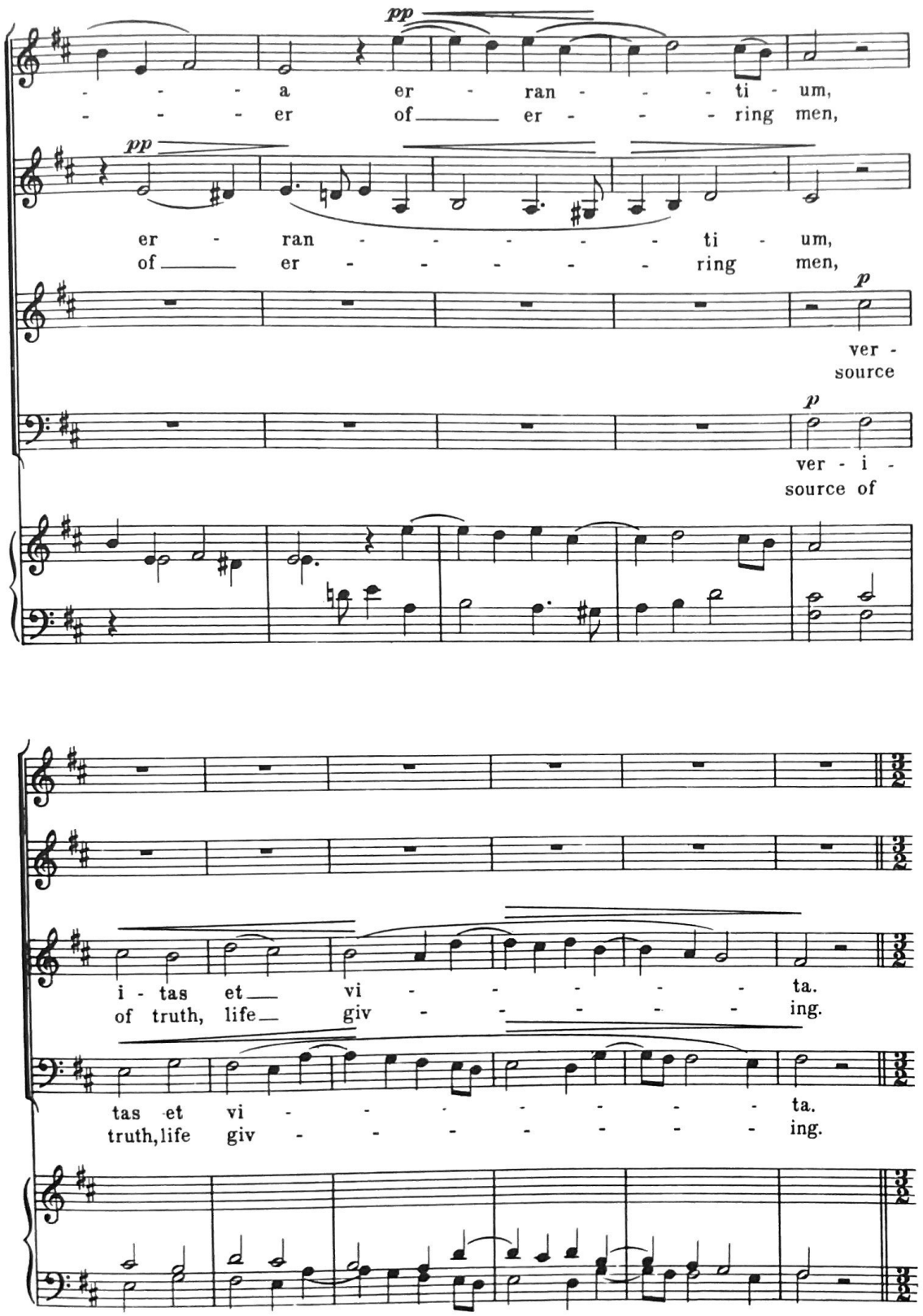
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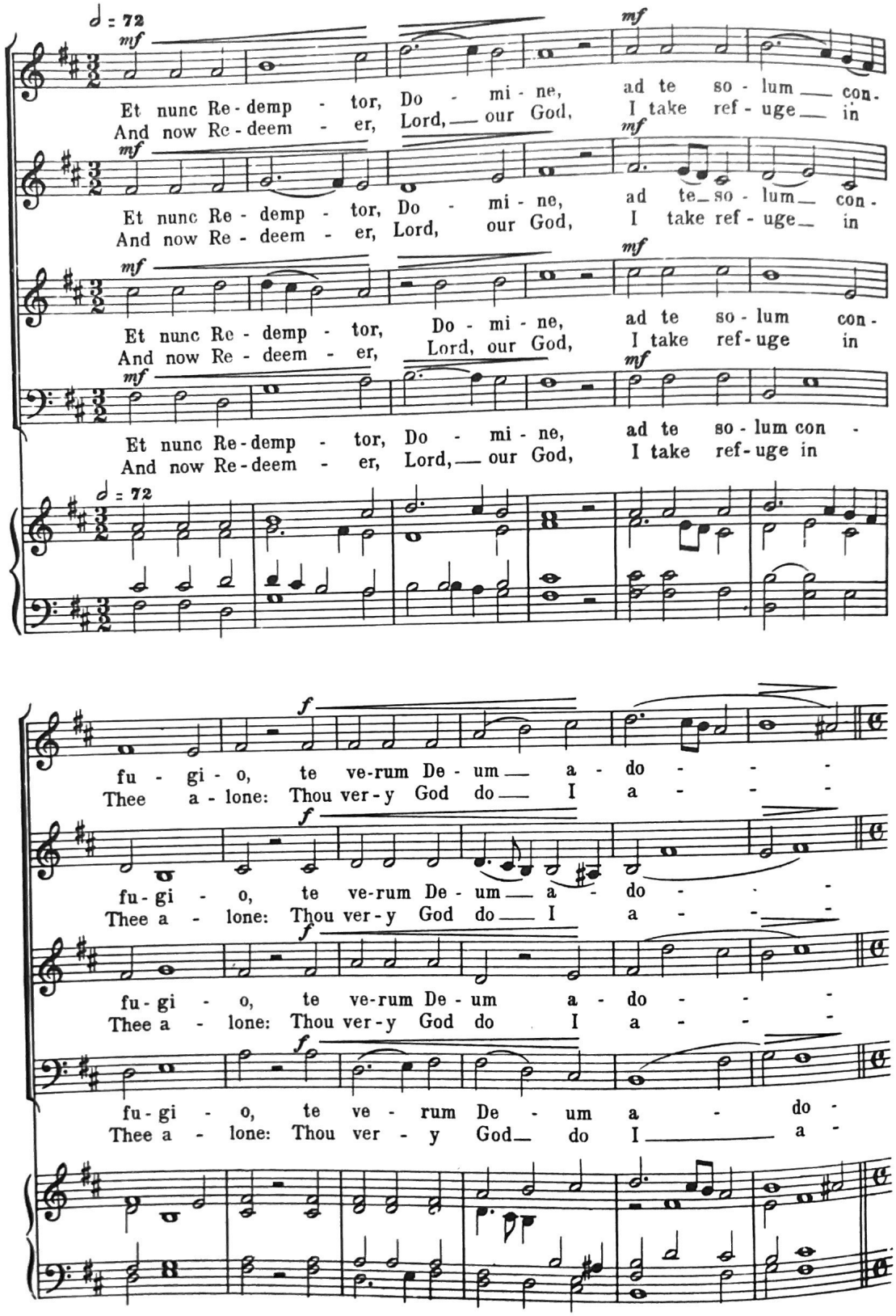
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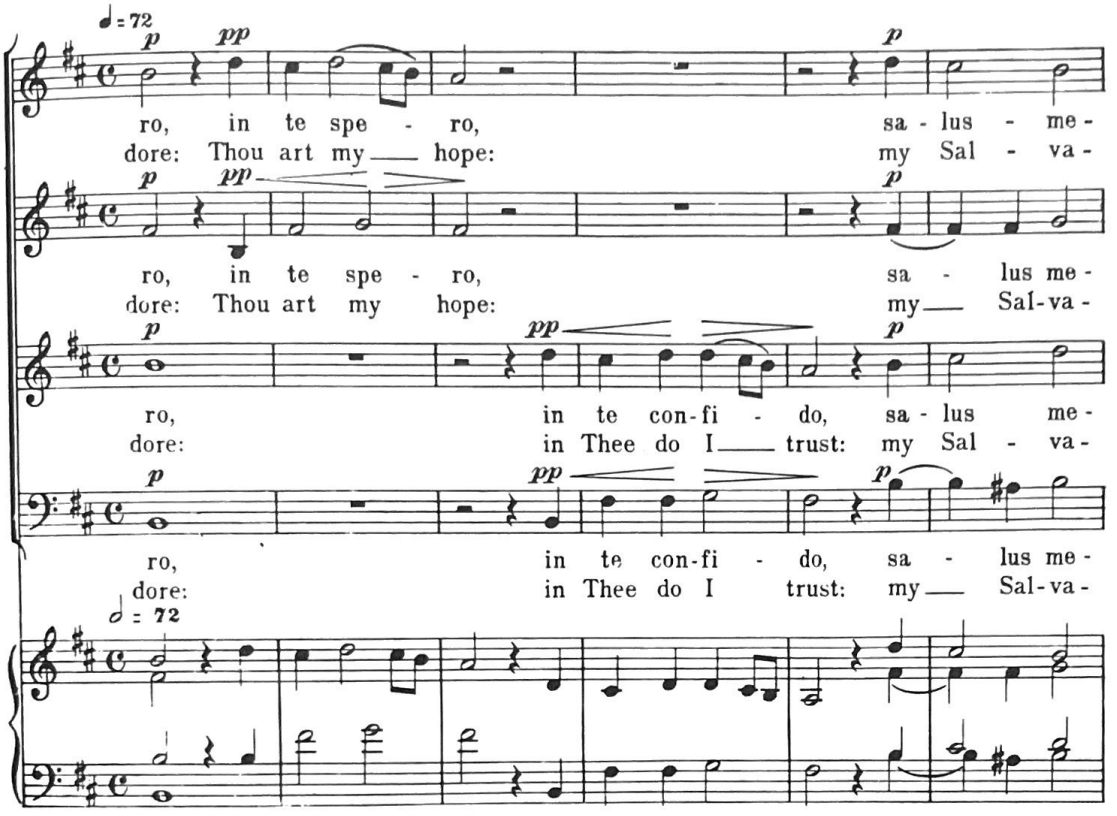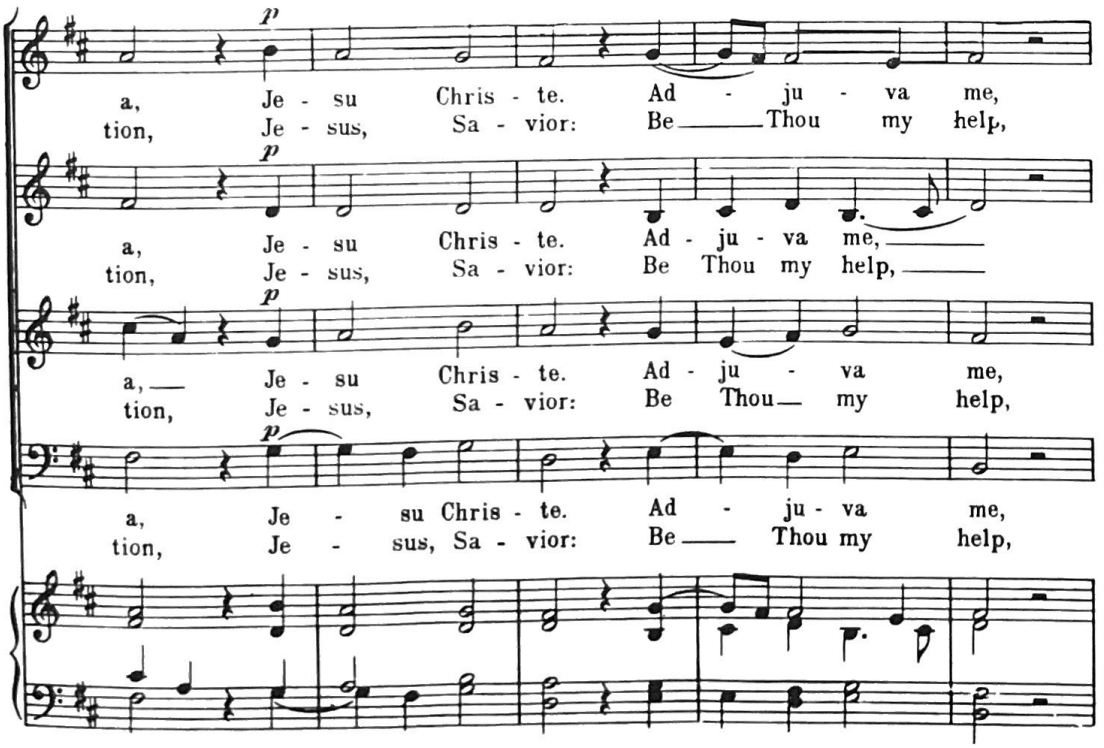
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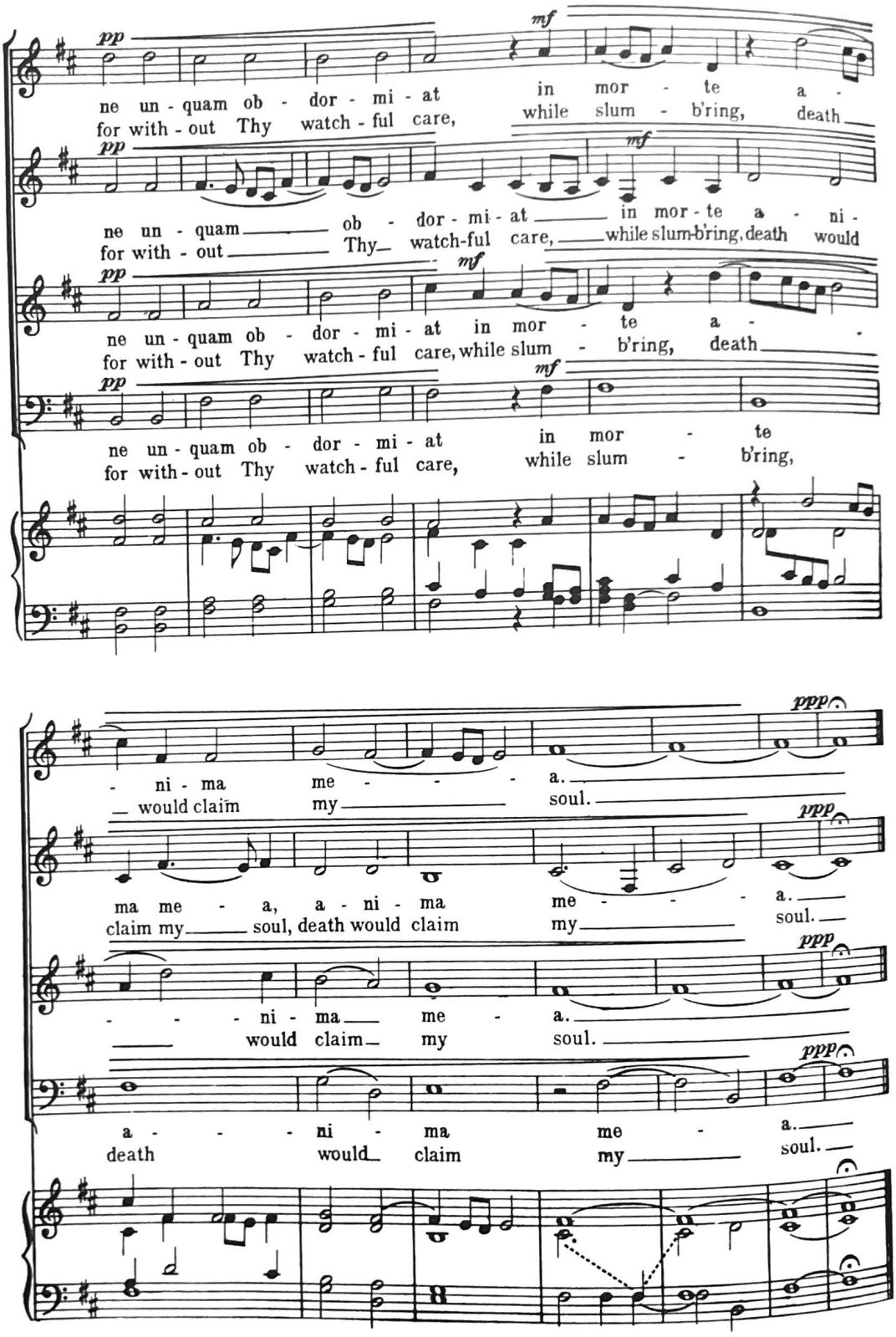
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VERE LANGUORES

Composer: Tomas Luis de Victoria (1549-1611), edited by Bev Henson
Text: Isaiah 53:4

Voicing: SATB
Key: B Minor, B Major
Meter: Basic half note pulse
Form: A B

Style: Renaissance
Accompaniment: a cappella
Programming: Concert, festival, contest

Ranges:

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VERE LANGUORES
Composer: Tomas Luis de Victoria (1549-1611), edited by Bev Henson
Text: Isaiah 53:4
Voicing: SATB

Cultural Context:
Tomas Luis de Victoria, a prominent 16th Century Spanish composer, was also an organist and a priest who composed entirely for the church. During the Renaissance typically only males were permitted to sing in church. Young boys whose voices were unchanged performed the soprano and alto parts.

Music of the Renaissance period did not contain barlines, style markings, or dynamic indications. The marks in this edition were made by the editor.

Musical Terms:
melisma Renaissance

Preparation
When females sing Renaissance music, they should sing with less vibrato to achieve the sound produced by a young boy. Perhaps it would be interesting to combine a few male voices using their falsetto on the upper voice parts. Female singers may then listen to the vocal quality of the male falsetto voice and imitate its timbre.

A melisma occurs when one syllable is sung on many notes. Look through your score and identify the melismatic passages found in your voice part. Often, this occurs on a word which is very important in the text (Regem = king). Below you can see the melisma on the word "Dominum" in the Soprano part. As you learn the correct pitches, be careful to note the A♮ and A natural relationship in this phrase.

Evaluation:
- Try sitting in a mixed formation during rehearsal (quartets of soprano, tenor, alto, bass).
  - Listen to the blend of the voices in the choral ensemble.
  - Can you hear a pure vocal tone with less vibrato from the soprano and alto sections?
- Circle the melismatic passages found in your voice part.
- Circle the melismatic passages found in the other voice parts.
- Listen for these parts in performance.

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Objectives:

- The student will develop proper Latin diction through the correct use of vowel shapes and syllabic stress. (*National Standard* 1C)
- The student will develop intonation awareness. (*NS* 1C)
- The student will discuss the musical characteristics of a Renaissance polyphonic piece using appropriate musical terminology. (*NS* 6B)
- The student will demonstrate ability to listen critically, concentrating on balance of parts. (*NS* 1C, 7A)

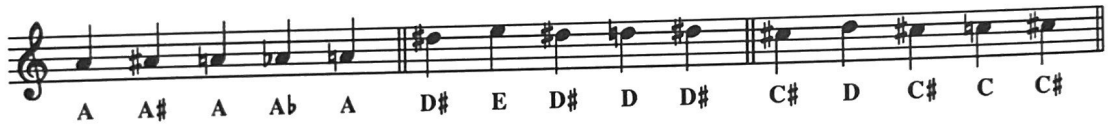
Historical/Stylistic Guidelines:

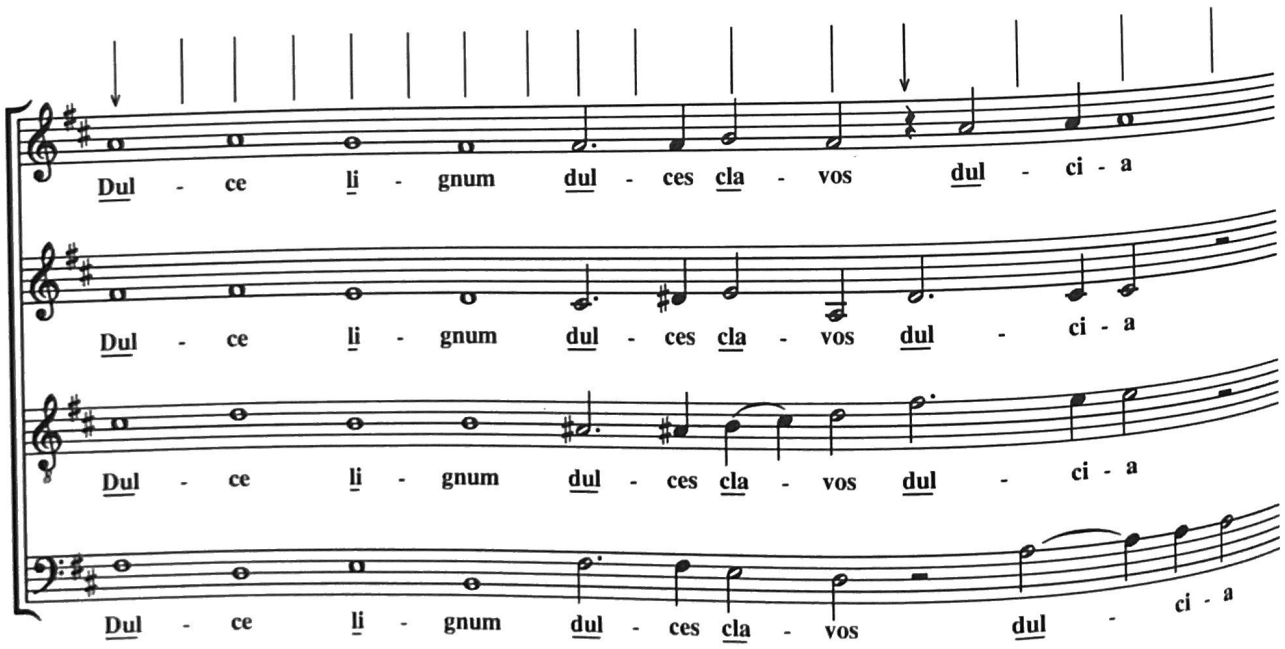
Tomas Luis de Victoria (1548-1611) was born in Avila and died in Madrid, Spain. He composed some of the greatest masterworks of the Renaissance period. The following is an outline of his career and places of employment.

1569	Singer and organist at St. Maria di Monserrato
1568-1571	Maestro of Truchsess' private chapel
1571-1579	Maestro Di Cappella at Collegio Gemanico
August 25, 1575	Ordained as deacon
August 28, 1575	Became a priest
1578-1585	Chaplaincy at St. Girolamo della Carita
1587 until death	King Philip II named him as chaplain in Madrid

It is possible that Victoria may have been taught by Palestrina who was Maestro Di Cappella of the nearby Seminario Romano. Types of compositions Victoria wrote for the church include the following: Mass, Magnificat, Lamentations, Responsories, Antiphons, Psalms, Motets, Hymns, Passions and Sequences.

Vocal Technique/Warm-Ups/Exercises:

- Prepare the students to sing half-steps using the exercise below. Also, sing the chromatic scale ascending and descending. Sing with pitch names or on a neutral syllable.

- Use the chords from "Dulce lignum dulce clavos" to teach tone and develop balance among parts.



Rehearsal Guidelines and Notes

Suggested Sequence:

1. Familiarize the students with the musical terms found in this piece as listed in the student text. (*NS* 6B)
2. Speak the Latin text with the proper syllabic stress using the Latin diction below.

Latin: *Vere languores nostros ipse tulit*
Pronunciation: VEH-r̃eh lahn-G(oo)AW-r̃ehs NAW-str̃aws EEP-seh TOO-leet

et dolores nostros ipse portavit,
eht daw-LAW-r̃ehs NAW-str̃aws EEP-seh pawr̃-TAH-veet

cujus livore, sanati sumus
KOO-yoos lee-VAW-r̃eh sah-NAH-tee SOO-moos

Dulce lignum dulces clavos dulcia ferens pondera
DOOL-cheh LEE-nyoom DOOL-chehs KLAH-vaws DOOL-chee-ah FEH-r̃ehns PAWN-deh-r̃ah

quae sola fuisti digna,
kweh SAW-lah foo-EE-stee DEE-nyah

sustinere, Regem, coelorum, et Dominum.
SOO-stee-NEH-r̃eh R̃EH-jehm cheh-LAW-r̃oom eht DAW-mee-noom

* r̃ = flipped or rolled r.

3. Ask the students to speak through their separate voice part in rhythm. Have them listen to stresses which occur in other voice parts.
4. To rehearse "Vere languores," divide the text into sections. As you teach the notes and rhythms, rehearse *a cappella* and with the style of this period.
5. Sing through Section A allowing the syllabic stress to provide the flow of the line.
6. Sing through Section B parts separately. Point out the return to polyphony.
7. Encourage the students to sing tall, pure vowels. The linear nature of each voice part focuses on the pure Latin vowels. Singing with pure, resonant vowels will develop the blend of the section and make for a smooth, *legato* line.

Performance Tips:

- The tactus—pulse or beat—is usually performed between 50-80 MM. The editor has suggested ♩ = ca. 60.
- Text painting = portavit (carried). Have the students observe the treatment of this word. The sweeping line of notes indicates that something is being carried away. Here, the translation is "and carried our sorrow."
- When the text changes, it is a common practice for Renaissance composers to change the music. Notice that at "Dulce lignum" Victoria uses homophony rather than polyphony. This marks the beginning of a new section.
- The editor has not added bar lines in order for the text to receive its proper importance. The text provides the rhythmic flow or metrical groupings.
- Observe the rest before "et Dominum." In Renaissance music, rests are sometimes used for emphasis, to set something apart ("et Dominum" = and Lord of all).
- Toward the end of the Renaissance, there is more of a tendency to use the aeolian mode (minor) and ionian mode (major).
- Each voice part is equally important, yet, the focus changes from part to part.

Evaluation:

Ask the students to sing in quartets listening for the following: (*NS* 7A)

- Is the Latin diction clear with proper syllabic stress?
- Is there a natural rhythmic flow developed from the text?
- Are the chromatic passages tuned and accurate?
- Are the linear characteristics of each vocal line emphasized?

Extension:

Compare this motet with others in this text such as "Tu pauperum refugium." (*NS* 6C)

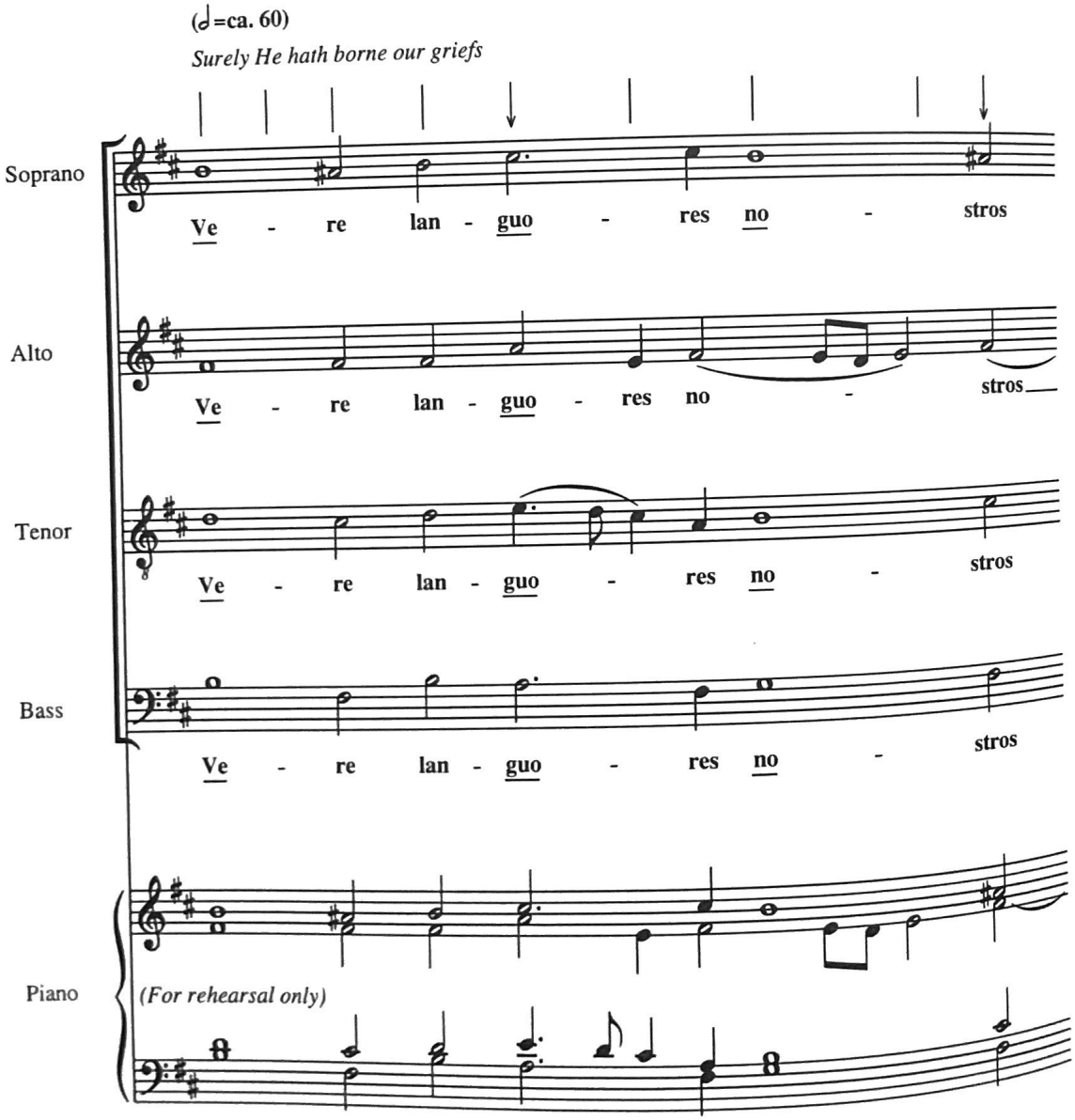
Vere Languores

For SATB a cappella

Performance Notes: In this masterwork edition, the unnatural metrical stresses of contemporary barlines have been successfully eliminated. Vertical lines above each system indicate the basic half note pulse. Syllables which are underlined in the text are to be stressed, and careful execution of the stressed and unstressed syllables will result in proper metrical groupings within the polyphonic structure. Arrows or "guideposts," should be used as reference points for ensemble performance.

B.H.

TOMAS LUIS DE VICTORIA (1549-1611)
Edited by BEV HENSON

Isaiah 53:4

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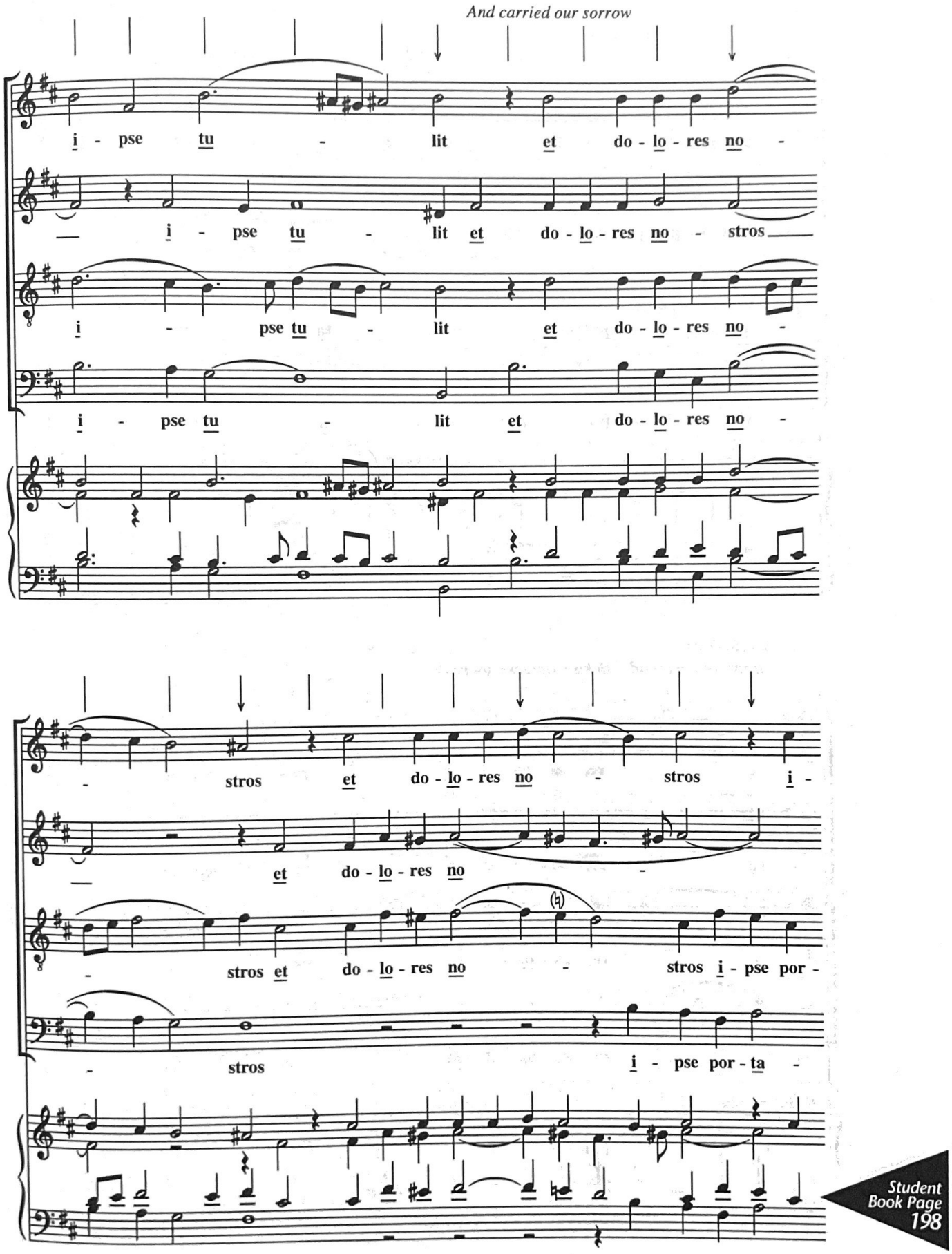
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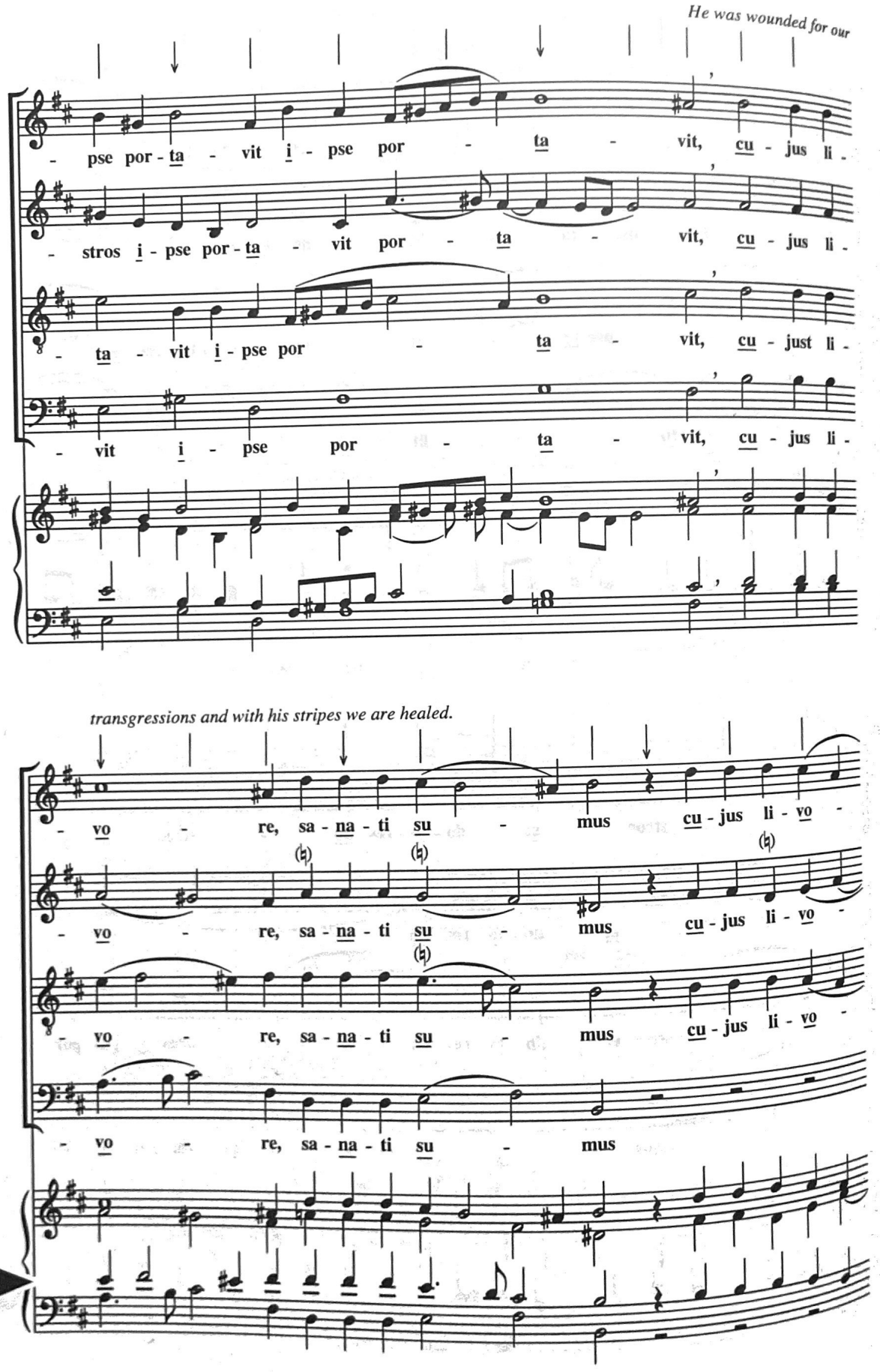
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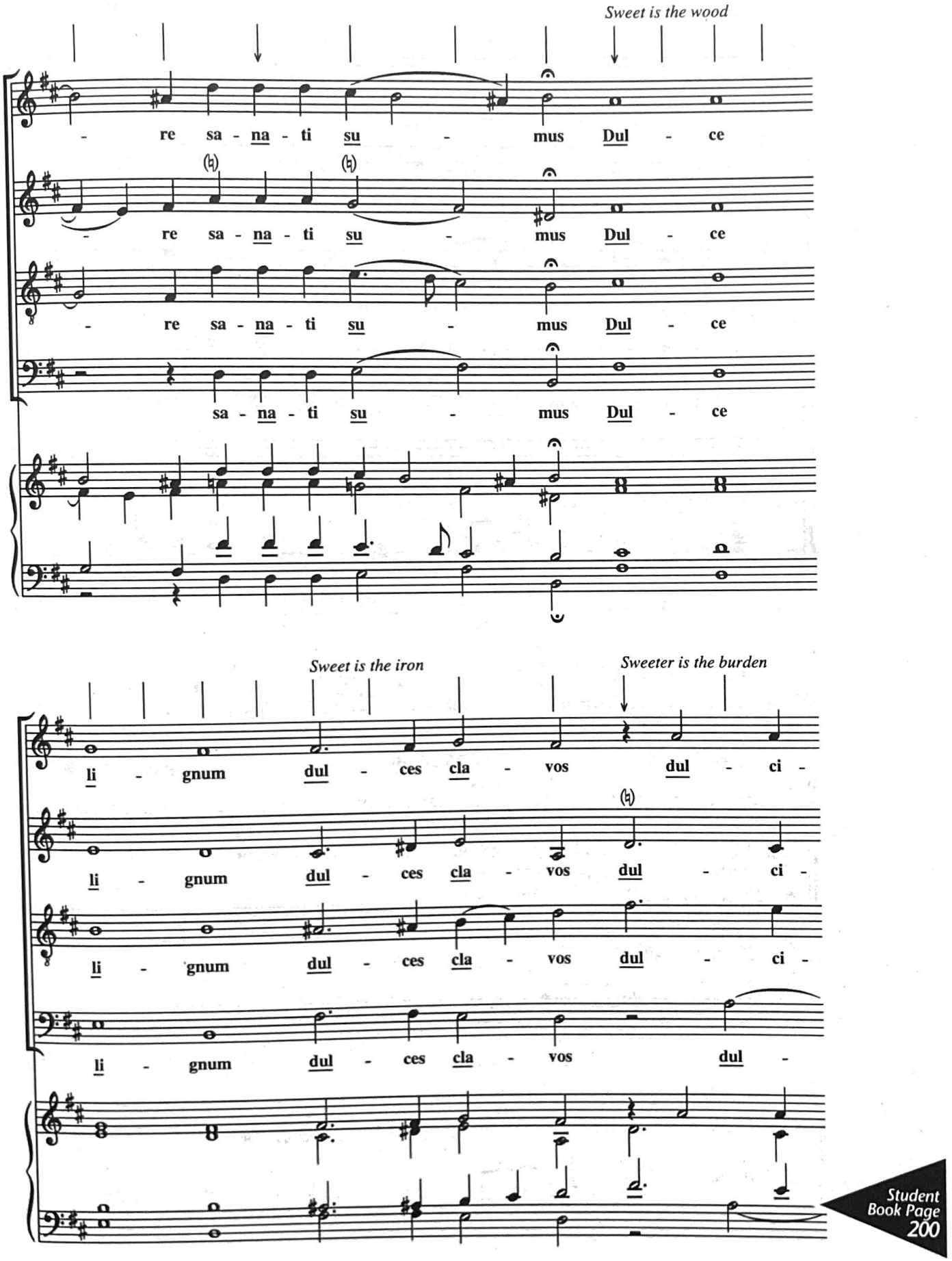
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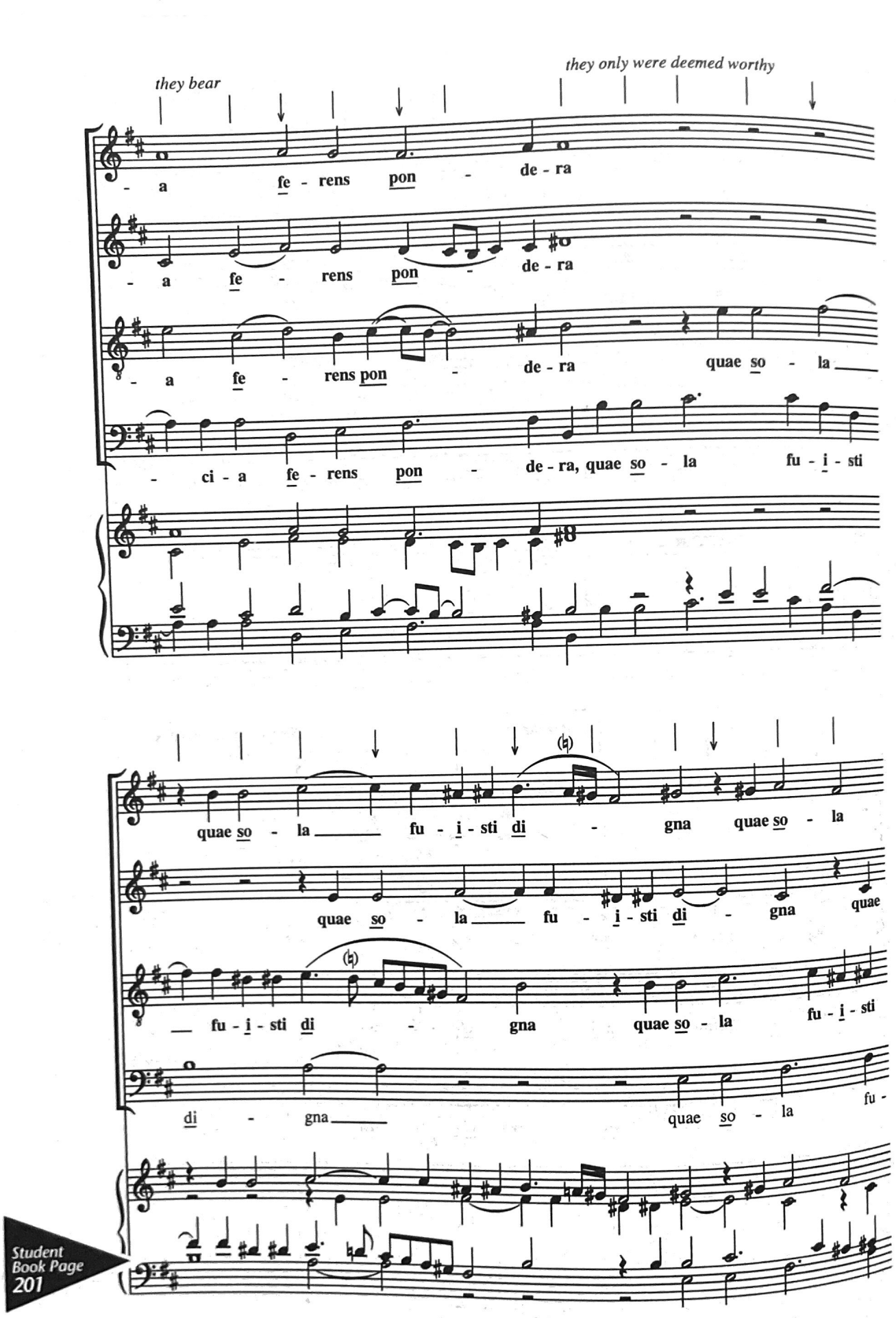
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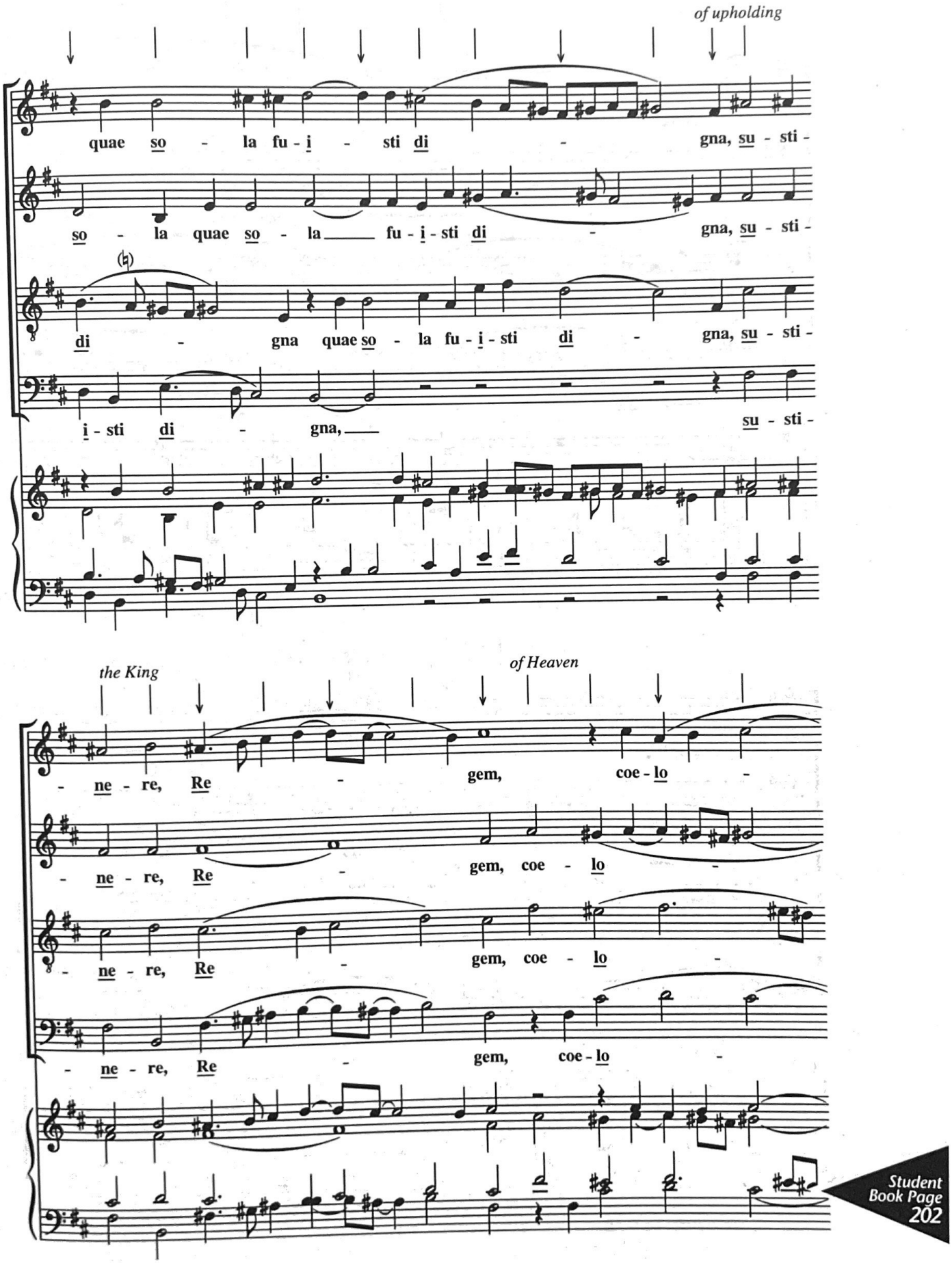
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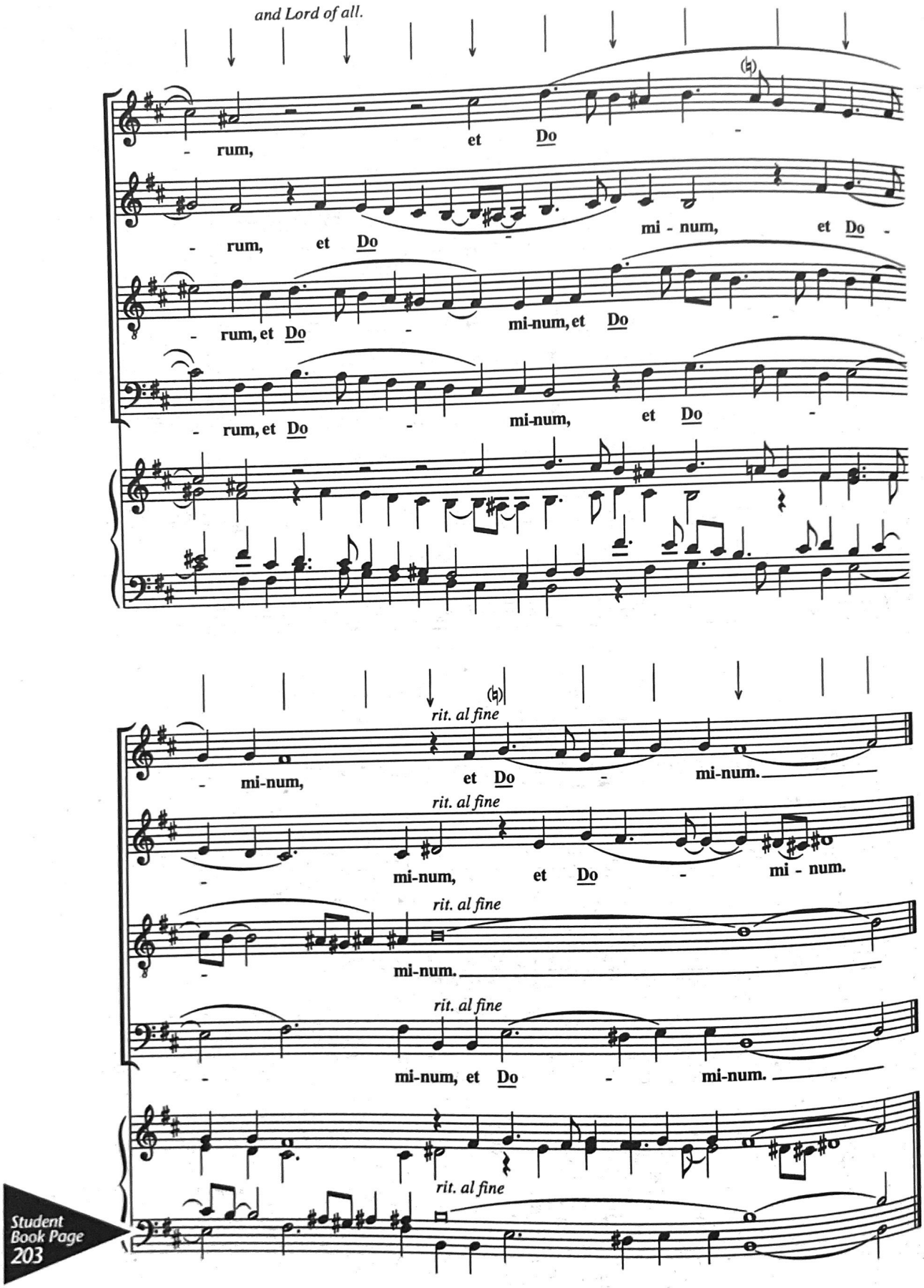
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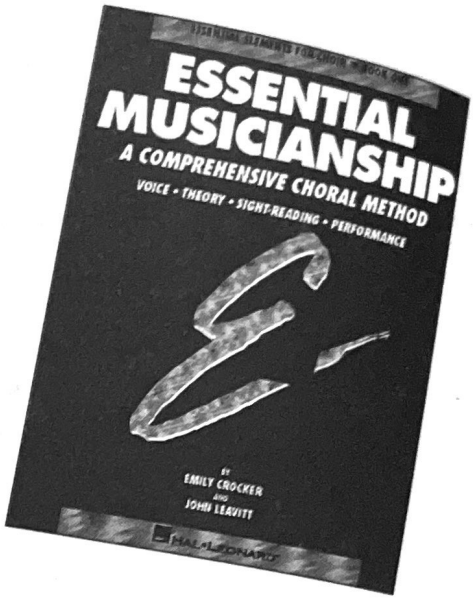

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